THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XIX., NO. 474. NEW YORK: SATURDAY, JANUARY 28, 1888. PRICE TEN CENTS.

NYM CRINKLE'S FEUILLETON

The Big Dispute of Mr. Howells and His Friends Behind the Abbe Constantin—The Exact Value of Purity and Reasonableness in a Play—A Guileless Narrative—Halevy's Story Examined Analytically—Nothing but "Idyllicism"—Mackaye's Vain Search for a Diane.

Behind the Abbe Constantin is the big dispute that Mr. Howells and his Boston friends have precipitated in literature.

Shall we have plays—as to a certain extent we have had novels from which all human interest that expresses itself in action is deliberately eliminated?

It is certain that Halevy's story, and the play that is made from it, are as devoid of dramatic art and dramatic action as a wooden tombstone.

I grant you that the story is pure; so is a sleeping baby. I grant you that it is pretty; so is the legend of Mary's lamb. Its sweetness is like that of the housekeeper who puts every human element out doors and cleans house up to Mr. Howell's standard. The Sermon on the Mount is one of the purest examples of literature, but it doesn't act well.

"As plays go," remarks one writer, "it is a remarkably good one. It is pure, reasonable, and interesting."

Yes, it is as pure as a lullaby—so is Tupper; it is as reasonable as the multiplication table; it is as interesting as a narrative can be. But for that reason is it a remarkably good play? Are plays then to be judged in art by the absence of impurity and the presence of reasonableness? How many inane things have crawled into the gallery and upon the stage and into literature with this plea: that they didn't mean any mischief—in fact, they didn't mean anything.

"It would not be a notable work," says the writer I have quoted, "if we had the kind of new plays we ought to have; but we haven't, and therefore the value of The Abbe Constantin should not be underestimated."

I think I understand what this philosopher means to say. It is not that if we had other plays as good as this, this play would not be any better than the other plays that are as good as this—though he comes very near to saying that. What he means is that other plays have not made the effort to be pure and reasonable that this has, and we ought to commend this as an improvement.

I believe that a reasonable compromise would be to commend the purity and reasonableness for what they are worth, and then try to estimate what we have got left.

It is one thing in criticism to praise a valuable and common ingredient in a play, and quite another thing to praise the play because it contains that ingredient.

I am prepared to say at once that the Abbe Constantin is one of the naivest narratives I ever looked at. I don't think I ever saw the stage undertake to picture such all-round guilelessness.

But then narratives are not meant to be looked at. The *raconteur* is out of his place on the dramatic stage. The eye and the ear have gone into partnership in the theatre, but you will acknowledge that the eye is first when you reflect that we can have drama without words, but we cannot have it without action. In short, the sufficient distinction between literature and drama is that the drama *is* literature in action.

What do you suppose is meant by action? Is it restlessness? Is it mere motion? Is it the gesticulation that accompanies speech?

Is it not rather deeds as opposed to declarations?

Is it not the doing of something as opposed to the saying of it?

In brief, is it not the movement of events toward a crisis, an entanglement, a solution.

Instead of reasoning *a priori* about this, suppose you take as much of the drama of the world as a man can examine, and tell me where in it differs from other literature.

The Abbe Constantin in certain aspects is very charming, and I am not sure that it will not prove a very successful play for its manager, owing to causes entirely aside from its merits as a drama. But I am quite sure that it will never awaken intense interest in the spectator by its struggle of character or its force of circumstances.

Let me examine it analytically. It has, like most dramas, two principals. One is a beautiful girl who, arriving with great wealth suddenly in a French province, sees at the Abbe's humble residence a young officer of artillery who has never outgrown his rustic simplicity and honesty. She instantly falls in love with him, and before she has been in his company half an hour acknowledges it to the audience. The young officer is similarly affected. They conceive an ardent attachment for each other.

Why should the audience be interested in this love affair? I answer because the audience expects that the consummation of the love will involve some kind of a struggle in which loyalty will surmount all difficulties. If affection after making a good fight dies broken hearted and love lies bleeding the audience will thrill with sympathy at the pathos of it and glow with admiration at the heroism of it. If love is steadfast and wins in spite of all enemies and circumstances the audience will glow with the triumph and glory of it.

But suppose M. M. Cremieux and Decourcelle, speaking through their American mouthpiece, Mr. Clinton Stuart, had put the logic of their work into a glad preface like this:

"Realism is dead. You shall see. Ah! Messieurs, what is it you shall see?

"Do you think it is idealism? Bah! On the contrary it is idyllicism. It is idyllicism like the dewdrop which is not yet contaminated by the world. Behold these lovers! Do their souls melt together at the first contact!

"Your good angels shall decide for you.

It is an inspiration of the heart. They love! Celestial condition! But there are no clouds.

"No, Messieurs. Let us dispense with the vulgar shadows. Having loved, they are reticent but determined, and, joyous triumph of art, they get married. Do you expect delays? *Sacre!* are you so traditional! Will you then have viltainy and conflict? Are you not yet enfranchised from such antiquated forms that your lovers must suffer and fear and question and quarrel?

"You shall be disappointed.

"There shall be no rivalry, no misrepresentation, no stern parents, no nothing but idyllicism."

Do you think the audience would be stimulated to endurance by this frankness?

Let the analysis proceed: Cynthia Ray there falls in love with Jean Daubray, mainly in the showing because he is awfully good.

Of course Halevy knew very well that girls in real life do *not* fall in love with young men because the young men are good.

In real life it is apt to be just the other way. But Halevy was not dealing with real life.

In the world of French idyllicism young men who love their godfathers are "mashers."

But Jean, although equally in love the moment he finds out how good Cynthia is, begins to reflect that she has four millions. His process of reasoning is something like this: "That girl loves me and I love her, but if I propose to marry her somebody will be sure to say it was the four millions I wanted. It will not be true, for I scorn her money, but if somebody says it, it would be unmanly in me to marry her. I will tear her love out of my heart. Heaven helping me, I will not do anything that is obviously proper and right, so long as some d—— idiot can pervert and misrepresent my motives. No, my honor forbids"

Then he mopes through two acts. This is the struggle of the play.

At last he hits upon a desperate resolve; he will apply to the Minister of War and get transferred to another regiment.

When you cannot be transported there is nothing like being transferred.

Meanwhile his battery is ordered to a neighboring town for twenty days.

He will thus escape from her wealth for three weeks. But she will steal down into the garden through the rain to see the battery pass, and to wave her handkerchief at him. He comes back at the expiration of that time, and then Cynthia explains to him that, looked at in the right light, the four millions should not be a barrier to their love, and he agrees with her and kisses her.

Of course M. Halevy and MM. Cremieux and Decourcelle believe it is sweet and pretty for a brave young officer to run away from a difficulty he cannot surmount.

But he does not run away. He comes back and stands around and sulks about the four millions. He only talks bravely about going away.

When the young woman, with prosaic good sense, points out to him that she isn't going to fool any longer with his sulking, but is going to marry *him* because he hasn't got four millions, you would think the scales must drop from his eyes and he would sing psalms. What he does is to stand with his back to the audience and keep on sulking. There is a humiliating sense in him that he has got to marry the four millions, and be led to the slaughter, and have to put up with the girl he loves, and give up the fond notion of running away.

I think M. Halevy believed this to be inspiration.

M Cremieux thought it was pathos.

M. Decourcelle swore it was altruism.

M. Clinton Stewart declared it was idyllicism.

One thing is certain: It is the story of the play.

As if to prove beyond all doubt that the idyllicism of the book was not sufficient for a drama, M. M. Cremieux and Decourcelle proceeded to inject what they thought was a mild dramatic situation. They thought of an entirely new and and startling device. They introduced the idea of a duel.

A young and harmless milk-sop, with a match-making mother, but who doesn't love Cynthia, does avowedly love her money, and is instantaneously detested by her, manages under the influence of liquor, to have a few words with Jean, and a meeting is arranged. But it never takes place. They fall into each others arms and forgive and forget. At least it is said they do. We do not see it. So that the dramatic addition is merely an evanescent and drunken whim that the man regrets the moment he gets sober, and that in no way affects the story.

The Abbe is similarly irrelevant in a dramatic sense. Whenever Mr. John Gilbert appears in a new role he is spoken of with more appreciation than discrimination, as if the man and not the part was under consideration. His career is an honorable and admirable one, but a discussion of his career looks very much at this moment as if it might shield the Abbe from discussion.

Mr. Gilbert has a purely subsidiary and illuminating part. He plays the lamp to the love story. His benignity burns with a mild indeterminate glow. He loves his godson; this is beautiful. He is charitable and feeble; this is tender. His nose itches; this is humor.

Now let us acknowledge at once that men and things can be beautiful and tender as a lamb chop without being dramatic. You cannot dramatize the Parthenon, nor an afternoon nap. (Perhaps I ought to make an exception of De Quincy, who, in the matter of the nap, came nearer to it than any other man.)

For these reasons I do not think that Halevy's story makes a play. But I have a hearty sympathy with one critic who intermits his personal praise of John Gilbert's career and character long enough to heave a sigh of contempt and execration at the vulgar mob who cannot see anything beautiful in the Abbe, and who would prefer the Corsair and Erminie.

I can only say that it is our duty to point out patiently where the beauties of such things as The Abbe Constantin lie. We must not muddle and confuse matters by calling fish fowl.

The play at Wallack's has charm, but it is not dramatic charm. It employs several clever and handsome women who make a delightful human bouquet. It employs the old fascination of a boundlessly wealthy person, who distributes money like a Cæsar, and you know how the fancy seizes on such an idea. It is the luck of Monte Cristo, and was the secret of Aladdin. Then too, there is a dash of piquancy on the suggestion that this woman is a portrait of a famous American lady in Paris. To all this must be added superb costumes, delightfully illusive scenery, and a dreamy pastoral atmosphere in which passion swoons and drama takes leave of its cues for action.

NYM CRINKLE.

P. S. Adele Belgarde, who took Miss Robe's place in the part of Diane at the Standard on Monday night, tried very hard to fill the exacting part, and to those who had not seen the play before she was apparently acceptable. But her assumption lacked sympathetic power and spontaneity. She was hard, pronounced and mechanical.

Robert Hilliard, who took the part of General Delaroche, was a decided gain. Mr. Mackaye is growing gray in his herculean efforts to find a woman who can both look and act Diane.

I did not see Zelie de Lussan in Carmen, and was left to the horrible alternative of averaging an opinion from the papers. You try it.

They are about equally divided on one unimportant point.

Half of them say that Zelie's is the best Carmen ever seen here.

The other half say that her Carmen is the worst.

N. C.

BELLE ARCHER.

Manager Gus Pitou has inaugurated, in Robert B. Mantell's company, a system of morning rehearsals whenever practicable without overcrowding the organization. In this way Othello and Hamlet have been in rehearsal for some time, and the company will probably play the latter tragedy a few times before the end of the season.

The idea held by F F. Mackay in his lecture on Tuesday to the effect that feeling was not necessary or imperative in the playing of a part, is repudiated by most of the actors talked with on the subject. They hold that their acting is always best when their sensibilities are most acute and they have merged their own personality into that of the character.

At the Theatres.

Jeffreys Lewis met with a hearty welcome on Monday night at the Windsor on her return to the New York boards after an absence of four years. The play chosen was La Belle Russe. Miss Lewis, as might have been expected, interpreted the role of Geraldine Calthorpe with versatile power, and gave a striking picture of the daring, clever, unscrupulous adventuress. It may be questioned indeed if the portrayal were not a little too vivid in presenting the coarse side of the *demi-mondaine's* nature. The popular actress appeared to be in splendid form. The audience were much tickled at the contrast between her *embonpoint* and the lines in the second act in which she pathetically describes the state of starvation she has suffered for ten long years. Her support was excellent. It would be difficult to suggest an improvement on Harry Mainhall's rendition of Captain Brand. Charles H. Mestayer was a good Sir Philip Calthorpe. Logan Paul's performance of the lawyer Quilton would have been more effective if more dignified. The part of Lady Calthorpe was effectively filled by Georgia Haine. Little Beatrice was capitally acted by Master Frankie Wilton.

Jeffreys Lewis, Charles Mestayer and Harry Mainhall were called before the curtain after each act. Next week, Michael Strogoff.

* * *

The Fourteenth Street Theatre was thronged on Monday night by the admirers of Annie Pixley. The bill was the popular Deacon's Daughter, and furnished infinite amusement for the audience. Miss Pixley acted the title role in a pleasing and effective manner, and her vocal accomplishments excited numerous encores. The idiosyncrasies of Deacon Homewebb were illustrated by M. C. Daly, whose vein of original humor is well defined in this character. May Thompson as the Irish domestic was convulsively funny. The other characters were satisfactorily played. Next two weeks Mme. Modjeska.

* * *

At the Grand Opera House, Oliver Byron and his excellent company appeared before a good audience on Monday in The Inside Track. As the performance was fully noticed when it was given at one of our down-town theatres a few weeks ago comment is unnecessary. Next week, Fanny Davenport in Fedora.

* * *

At Dockstader's, travestie, melody and mirth prevail. The bill is judiciously changed from week to week, and there is always something timely in it.

* * *

Her Atonement was seen by a large audience at the Third Avenue on Monday night. Gussie De Forrest and a fair company gave a good performance of the piece. Next week, Corinne in Arcadia.

* * *

At Tony Pastor's there is another capital bill this week with sufficient variety and novelty to excite the interest of everybody that likes a good, pure specialty entertainment.

* * *

Erminie is again a tremendous go. This remarkably enduring success is drawing such crowds to the Casino as might be expected were it a novelty.

* * *

The Henrietta trots merrily along the road of prosperity at the Union Square. People go to see it two or three times, and they find it always richly productive of genuine enjoyment.

* * *

Heart of Hearts is doing a good business at the Madison Square, the house having picked up steadily from the start. The piece is charmingly presented, and its comedy scenes possess merit of a superior order. The acting of Mr. Stoddard, Mrs. Davenport, Miss Burroughs, and Mrs. Phillips is thoroughly commendable. Heart of Hearts is likely to have a profitable run.

* * *

Mazulm is doing a large business at the Academy. It is so seldom a performance is seen here which appeals especially to children that this one is a boon to the youngsters, who throng to it in numbers.

* * *

Pete is in the heyday of success at the Park. The excellent acting of Mr. Harrigan, Mrs. Yeamans, Mr. Collyer, and the other principals, is a source of unbounded enjoyment, while Dave Braham's songs become more and more popular every week.

* * *

The Wife continues to be talked about and written about in words of commendation, while the Lyceum is filled regularly by intelligent audiences.

* * *

Check 44 is in its second week at the Star. The extravagant nonsense of the piece seems to please amusement-seekers.

* * *

Owing to a domestic bereavement, Kate Claxton was obliged to defer the first presentation in this city of Frank Harvey's drama, The World Against Her, announced at the People's for Monday. It was set down for last night. The company played the Two Orphans in its place.

* * *

Two changes were made in the cast of Paul Kauvar on Monday night, Robert Hilliard playing General Delaroche and Adele Belgarde the heroine Diane. Mr. Hilliard gave a chivalric and strong characterization. Miss Belgarde was artificial and theatrical. Miss Robe's retirement from the cast is a misfortune. The piece is drawing good houses to the Standard.

* * *

An original comedy by A. Daly, entitled A Midsummer Night's Dream, is announced for first production next Tuesday night at A. Daly's theatre, succeeding A. Daly's original German comedy, The Railroad of Love.

The Musical Mirror.

It is a prime principle of the Wagnerian music drama that the spectator must specifically sympathize with, or be interested in, the personages and situations of the piece, and closely follow up the text and action. On this sympathy, interest and close attention the composer relies for full enjoyment of his score. The pleasure of mere acoustic sensation—the pleasant titillation of ear and taste which comes from the audition of an Italian cavatina, without regard to the emotions and situation of the singer—this is to him *Anathema maranatha*. "You must know just who my personages are and what they are doing and feeling," he would say, "if you would get pleasure from my music." Granted. It may be freely admitted that for the highest form of musico-poetic creation we should have a worthy scene, characters and action set forth in fitting melodic treatment. With his major premise we may heartily agree. It is at the minor we take issue. That mythical matter only is fit theme for the ideal treatment of music we gravely doubt; that the particular form of myth Wagner prefers—the Scandinavian Nibelungen Saga—is such fit matter we squarely contest. The mythical cosmogony and theology of the Eddas are, as we have suggested in a former article, eminently suggestive and interesting to the historian or the litterateur. They have phases which may seem beautiful to the poet or the man of taste. In any case, they are matter for the study or the lecture-room. As adapted and reshaped by Wagner for the purposes of his operas, they possess striking and picturesque features no doubt, but are, in the broad view, confused, misty, grotesque, or trivial where they are not absolutely tedious or repulsive. The "auld wives clashes" of the Norse twilight are too often unendurably dull or unpleasant when set in the fierce glare of the operatic footlights.

All this we said—or hinted—in our commentary on Siegfried. It is more emphatically true of the drama which, in constructive sequence, should precede it—Die Walkyre. To gravely expect an Anglo-Saxon audience, in the nineteenth century, to be interested in the fate of a hero who profits by the shelter accorded him to rush into an incestuous relation with his host's wife—his own sister—is to severely strain our taste, to say nothing of our morals. To see that venerable humbug and shameless *coureur*, Wotan, shaking in his shoes like a pleasant compound of naughty Jupiter and bibulous Mr. Caudle, before the onrush of the termagant Fricka, is not in the least dignified or tragic; it is simply funny. To see that same Wotan bullying his noble daughter for not yielding to Mrs. Caudle's—we beg pardon, Fricka's insistance and slaying his (Wotan's) own son, is humiliating. To hear him deafened later with the cacophonous caterwauling of nine young termagants, all above the staff and all in unison, is calculated to excite a glow of thankfulness in the bosom of every paterfamilias blessed with a merely moderate number of daughters. And, finally, to see poor Brünhilde laid away for a quarter of a century or so, to be eventually rescued and married by a nascent hero not at present down on the census-lists, though encouraging enough to the strong-minded young woman from Boston, is unpleasantly absurd to every one else.

We should beg excuse for wasting space on the tedious grotesqueness of much of the Wagnerian text, were it not for the persistence of the new-school stalwarts in urging the value of precisely this text as informing and justifying the dryness of long stretches of recitative and "continuous melody." There are, doubtless, amiable enthusiasts who have worked themselves up to the point of believing that every sentence is poetic, every musical phrase significant, every measure beautiful. That the sober second thought, the wholesome universal consensus of music-lovers in 1900, say, will confirm this verdict, we profoundly disbelieve. Practically, the average listener sits through Die Walkyre for three main elements or *motifs*; the love music of the first act, with its nauseous situation, the Walkyrenritt, by the orchestra, and the fire-magic of the last act. In the main, the opera is taken up with a sequence of recitative and scena which Homer himself could not make interesting, and which occasionally—as in the little family quarrel aforementioned—convert the stage into a howling wilderness. How magnificently great Wagner can be, at his best, THE MIRROR has always gratefully recognized. How insupportably trying he is at his worst, it needs a Nibelungen cycle to fitly tell.

Frl. Lehmann on Wednesday, made an almost unapproachable representative of the splendid type of the warrior-maiden Brünhilde. If her role and her interpretation gave the tone to the opera, our acid comment would need to be read backwards. None but a phenomenal voice and constitution could stand the killing strain of the score. In much of the music she might be fancied promising to reappear in Siegfried, like the tramp after his indigestible luncheon, "If I live!" Niemann is heroic and imposing as Siegmund though both voice and method show fatigue. Frau Seidl Kraus is a colorless Sieglinde, and Elmblad a properly primitive and bloodthirsty Hunding. As for poor Frl. Brandt, her fate still pursues her. As the outraged Juno-Fricka, she tongue-lashes her errant spouse with properly venomous vigor. Wotan does not seem to enjoy it, nor most certainly does any one else.

The setting is good throughout, and the fire-scene finely managed. In the Walkyrenritt, however, the management would do better to rely more on the spectators' imagination. The lantern-slide Walkyre which periodically wriggles athwart the back scene is not imposing, or anything but funny. It suggests Christmas-tree shows and mission-school entertainments, and should be suppressed.

* * *

The sixth Thomas Symphony Concert on Tuesday at Steinway's was perhaps not quite up to the same level of artistic merit and perfection as the last, but contained some numbers of exceeding beauty. Franchetti's Preludio to Azrael, played, as the programme tells us, from manuscript, is an exquisite wail of pathos, superbly orchestrated, and so perfect in harmonic construction that it carries the emotion of the hearer irresistibly on from the first bar to the last with the slightest possible employment of definite melody as it is popularly understood. The Brahms Symphony No. 4 is a work of skill and knowledge rather than of poetic creation. The auditor hears the deliberate intent to write, rather than feels the sway of a central and controlling impulse. It contains, however, many very charming passages. The andante is highly pleasing throughout, while the final allegro is comparatively strained and uninteresting.

Mme. Urso's performance of the fine Mendelssohn violin concerto No. 64 has already been alluded to in these columns. It sounds a trifle better at Steinway's than in the vast profound of the Metropolitan, and the allegro vivace was daintily played, but the whole interpretation lacks force, breadth and feeling.

Scharwenka's magnificent Fantasia, Liebesnacht, has been heard here before and gains by repeated hearing. It is amply worthy of a separate analysis by itself did space and time allow. Written on the central theme of a few lines from the text of Tristan and Isolde, it sounds like an attempt to amplify and illustrate Wagner's peculiar methods of composition and might, to a careless observation, seem like an extract from the master's own work. The peculiar insistance on a favorite phrase, repeated and heightened through a crescendo of modulation and rhythm, so characteristic of Wagner's work, is noticeable here, and admirably employed. The storm of passionate emotion which sweeps through the whole massive composition constitutes it one of the most powerful pieces of dramatico-sentimental tone-poem known to our concert stage.

Liszt's symphonic poem, "Tasso, Lamento and Trionfo," which closed the concert, is a characteristic sample of the composer's work, full of brilliant passages and clever orchestral effects, but scrappy, inconclusive, and curiously wavering and fitful in its melodic connection. It continually rouses expectation by charming inception, which breaks off into the peculiar spasmodic affectation of this erratic writer, and keeps the listener in a provoking alternation of delight and disappointment.

* * *

On Monday night, at the Fifth Avenue, Mlle. Zelie de Lussan presented Bizet's brilliant opera, Carmen, to an audience nearly as large and friendly as that which greeted her first appearance. Her indisposition seemed to have passed by, and the vocal qualities displayed on the occasion may be presumed normal and constant.

As heard on Monday, Mlle. de Lussan appears to have a mezzo-soprano voice, of no great compass, fairly clear, vibrant, and flexible in the upper register, but hollow, weak, and a trifle veiled in the middle and lower. Indeed, she might be said to have practically no middle register at all, and her transitions at such points are made by a sort of ventriloquistic device, very far from smooth or correct. Her lower tones are not good chest notes, but are sung with a faulty method of "placing" the voice, so that they seem to issue from somewhere about the back of the head, and do not get fairly out to the auditor. In the infrequent passages of the score where Carmen has a chance to sing a few notes above the staff, it was evident that Mlle. de Lussan has been well schooled in bravura work, and that she can sing light and brilliant music with neatness and ease, though without much color or feeling, and with a not always unimpeachable intonation.

Her dramatic interpretation has the disadvantage of challenging comparison with a long line of clever artists, one of whom, Minnie Hauk, lifted it to the height of a poetic creation. In this light Mlle. de Lussan's acting seems—as hinted last week—more than perceptibly amateurish and exaggerated. Her standing expression—we disclaim the pun—for Carmen's subtlety and malice is a peculiarly strained and painful attitude, with neck and head protruding from rounded shoulders, the whole body crouching and twining in a way which suggests immediate recourse to an orthopedic institution for relief. Her facial expression is exaggerated frequently to the point of the grotesque, with little shading or variety. In short, Mlle. De Lussan as an actress has yet almost everything to learn.

She is still far above her company. Ida Klein, on Monday, sang Michaela's long cavatina in the third act with a thin voice and rather piping, uncertain method, but with such evident conscientiousness as to win a stormy recall from the, as usual, excessively good-natured audience. With this exception anything like praise must cease. No one of the assisting vocalists has either voice or method to speak of. W. H. Clark, the Escamillo of the evening, calls for condign censure for his eccentric habit of transposing his music just a half tone below the orchestra pitch. This is not to imply that the orchestra has any definite pitch, for it hasn't, at least as far as the three or four first violins are concerned. The chorus is brisk, but rather noisy and ragged, and the whole company show a calm indifference to the key, which is philosophic but occasionally trying.

In short the Boston Ideals, as hinted in our former article, differ widely from the accepted standard of grand opera, and would probably be more enthusiastically appreciated—in Boston.

* * *

Mr. Palmer continues his efforts to give a more and more "cosy" and artistic character to the pleasant musical matinees at Madison Square. The first part of the programme on Wednesday contained an unusually pretty selection of solos and concerted music. Mrs. Bulkley-Hill's correct and tasteful singing of Meyer Helmund's "Daily Question" calls for special praise, and Mme. Valda gave the "Titania bionda" from Mignon with spirit and brilliancy. It is a test bit for *bravura* style, and the artists who can sing it well may be counted on one's fingers.

Michael Banner, one time known as a precocious lad, reappeared on Wednesday as a modest, pleasing youth of about eighteen, and gave an acceptable version of Vieuxtemps' Concertstück for the violin. He has a good command of the finger board, and plays like an apt scholar, but his bowing lacks force, and his tone purity and breadth. It will be pleasant to hear him when he graduates from the bobbledehoy period into the masculine artist.

The concert closed with the second act of Martha, by Mme. Valda, Carrie Morse and Messrs. Spigaroli and Bologna. Mme. Valda was not in first-rate voice, and Signor Spigaroli was suffering from a wretched cold. The performance went off, however, with spirit, and would doubtless have been smoother but for the painful scratching of a rough-and-ready orchestra, which imperatively needs amendment.

Mr. Pitou's Confidence in Miss Coghlan.

"My contract with Rose Coghlan," said Manager Augustus Pitou to a MIRROR representative, "is for three years from next September, with the privilege of a preliminary season this Spring should the opportunity offer to produce Charles Coghlan's play, Jocelyn. If Jocelyn is not successful I will not be hurt, for I will be prepared with one or two other new plays that I have in hand and almost ready for production. Again, Miss Coghlan has an extensive repertoire. Few actors are so well equipped in this regard. So, you see, I will not be at a loss for material. But I have no fear of the success of Jocelyn. In this play I think Mr. Coghlan has done the best work of his life. The story is intensely interesting, the situations and the climaxes are natural and effective, and the part of Jocelyn is one of the strongest in my opinion. I think it will be found to be strongly linked to Miss Coghlan's personality.

"I shall present Jocelyn with a strong company and with new scenery, properties and costumes, which latter will be designed by Mr. Coghlan. I look upon a failure with the play as next to impossible, as my experience has always shown me that the public is ready to support a good, strong play when it is properly presented particularly when a popular player is in the leading role."

Professional Doings.

—Steve Corey, of the Lizzie Evans company, has been seriously ill at Detroit for the past two weeks. He writes that he is better and expects to return to his work in a few days.

—Next season Marie Prescott and R. D. McLean will continue their tour in legitimate plays. Ingomar; Brutus; or, the Fall of Tarquin, As You Like It, Merchant of Venice, Romeo and Juliet, and other standard works in which they have jointly achieved success this season, will constitute the repertoire. Miss Prescott and Mr McLean state that they have made money. John Whiteley is now identified with their management. He will continue in charge of their business. Mr. Whiteley says that his stars will play in large cities next season, and visit only a few of the smaller cities where return visits have been profitable.

—The skit Town Lots is in rehearsal at the Windsor, Chicago. It will be given for the first time at Pullman, Ill., on the 31st. The Chicago production at the Windsor is set down for Feb. 3. The company comprises K. L. Walton, Marguerite Fish, Charles T. Burke, John Saunders, Eva Ashland, Gertrude Clair and six others.

—Auguste Maguet, the French dramatist, died at his country residence, Chateau Sainte-Mesme, near Paris, on January 9, at the age of 75. Among his dramatic works was Valeria, in which Rachel made one of her triumphs. He was joint author with the elder Dumas in some of the most famous of the latter's works and his fortune was derived from royalties upon them.

—Another coveted chair among the "forty immortals" becomes vacant by the decease of the able French comedy-writer and Academician, Eugene Marin Labiche, at the age of 73, at Paris, on the 23d inst. He was born in Paris on May 5, 1815, and educated for the law, but became one of the most successful writers of vaudeville and comedy, and the fountain from which English adapters "vamped" many of their farces. Among his principal successes was Le Voyage de Mons Perrichon which had a long run at the Gymnase in 1860 and at the Odeon in 1870. The piece he last wrote was La Charge de Cavalerie in 1875. The piece latest acted was a revival of Gladiator's Thirty Millions last January at the Varietes, Paris.

—The entertainment given by Mrs. Harriet Webb at Chickering Hall on the 13th of this month was in every way a gratifying success. In addition to Mrs. Webb's own delightful recitations, the introduction of two promising young lady pupils, who gave evidence of their preceptor's excellent methods and careful training in their rendering of several selections, was a source of pleasure to the audience. Mrs. Alice Shaw assisted with her flute-like whistling, and other artists combined to give an evening of genuine enjoyment.

—A letter has been received at this office from a number of the members of the Criterion Opera company, including Charles A. Parker, John G. Bell, James Dureau, Charles A. Tyrrell, and Ida Orme, complaining bitterly against J. H. Dobbins, of the Phillips Opera House, Richmond, Ind., who, as manager of the organization referred to, has, it is averred, swindled every artist that he has engaged, and ended up by turning them adrift. It is said that he is now organizing a new company and boldly rehearsing Erminie for production.

CASINO. Broadway and 39th Street
Mr. Rudolph Aronson - - Manager
Evenings at 8. Saturday Matinee at 2.
50 Cents. ADMISSION 50 Cents.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.
The Greatest of All Comic Opera Successes,
ERMINIE.
Received with roars of laughter.
BUT ONE VERDICT:
"It is the brightest, merriest and most enjoyable comic opera ever presented."
New Costumes, Appointments and Effects.

UNION SQUARE THEATRE.
J. M. HILL - - - Manager.
THE COMEDIANS,
ROBSON AND CRANE,
Under the management of
J. M. HILL AND JOSEPH BROOKS.
UNABATED SUCCESS.
FIFTH MONTH.
BRONSON HOWARD'S GREAT COMEDY,
THE HENRIETTA.
Every evening at 8:15 and Saturday matinee at 2.

DOCKSTADER'S MINSTRELS.
Broadway and 29th street, New York.
DOCKSTADER, SHEPARD AND GRAUS, - - Proprietors.
NEW SONGS AND BALLADS WEEKLY.
DEL SARTE,
Or, Steel Makeaye's System.
BABY BUNTING vs. BUNNIE.
OUR MINNIE.
Parties desiring time at this theatre during the Summer season beginning May 28 next, apply as above.

14TH STREET THEATRE.
Corner 6th avenue.
MR. J. W. ROSENQUEST, - - - Sole Manager
ANNIE PIXLEY
in
THE DEACON'S DAUGHTER.
Matinees Wednesday and Saturday.
Gallery 25c.; Reserved, 35c., 50c., 75c., $1, $1.50.
Next week—MODJESKA.

WINDSOR THEATRE.
Bowery near Canal Street.
FRANK B. MURTHA, - - Sole Proprietor
One week only.
JEFFREYS LEWIS.
Wednesday and Thursday even'gs FORGET-ME-NOT
Friday, and Saturday even'g and mat., CLOTHILDE.
Every evening at 8. Matinees Wednesdays and Saturdays.

MADISON SQUARE THEATRE.
Mr. A. M. Palmer - - - Sole Manager
Evenings at 8:30, Saturday Matinee at 2.
The London Comedy Success,
THE HEART OF HEARTS.
By Henry Arthur Jones, author of The Silver King, etc.
A GREAT CAST.

H. R. JACOBS' THIRD AVENUE THEATRE.
Cor 31st Street and Third Avenue.
Reserved Seats 50c. to $1. Seating Capacity 2400.
Matinees Monday, Wednesday, and Saturday.
The most popular house in New York.
This Week, Jan. 30—HER ATONEMENT. CORINNE in ARCADIA.

HARRIGAN'S PARK THEATRE.
MR. EDWARD HARRIGAN, - - - - Proprietor
M. W. HANLEY, - - - - - - - Manager
EDWARD HARRIGAN'S
Domestic Drama of the South, entitled
PETE.
Dave Braham and his Popular Orchestra.
Matinees Wednesday and Saturday.

LYCEUM THEATRE, 4th Ave and 23d St 8:15
DANIEL FROHMAN, - - - - Manager
FOURTH MONTH. FOURTH MONTH.
THE WIFE.
THE WIFE.
THE WIFE.
THE WIFE.
THE WIFE.
The best new play produced in New York this season.
—Second Review in Mail and Express.

GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. FRENCH.
Reserved seats, orchestra circle and balcony, 50c.
Matinees Wednesday and Saturday.
OLIVER BYRON in INSIDE TRACK.
Sunday evening—PROF. CROMWELL.
Next week—FANNY DAVENPORT as FEDORA.

STANDARD THEATRE.
Broadway and Thirty-third street.
CONFIRMED SUCCESS and SECOND MONTH
of the Picturesque Drama,
PAUL KAUVAR;
or,
ANARCHY.
By Steele Mackaye.
Under the management of Frank W. Sanger.

FIFTH AVENUE THEATRE.
Proprietor and Manager, - Mr. John Stetson
ZELIE DE LUSSAN,
and the
THE BOSTON IDEALS,
GRAND OPERA AT THEATRICAL PRICES.
Wednesday and Friday evenings CARMEN.
Thursday evening, MARTHA.
Saturday matinee, DAUGHTER OF THE REGIMENT. Saturday night, BOHEMIAN GIRL.

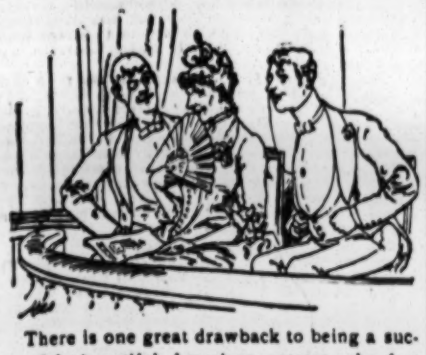
TONY PASTOR'S THEATRE. 14th street.
25c. GOOD SEATS. A GREAT AND GRAND SHOW.
ALL FUN. ALL LAUGHS.
TONY PASTOR'S GRAND COMPANY.
Byrnes and Helene. Pelly Cusick.

BROOKLYN THEATRES.

F. F PROCTOR'S THEATRE.
Cor. South 4th and Driggs Sts., Brooklyn, E. D.
Matinees Tuesday, Wednesday, Friday and Saturday.
30 cents | Reserved Seats | 50 cents.

F. F. PROCTOR'S CRITERION THEATRE.
Fulton and Grand Avenues, Brooklyn, W. D
Matinees Monday, Wednesday and Saturday.
30 cents | Reserved Seats | 75 cents.
This Week, KEEP IT DARK.
Address F. F. PROCTOR, Proprietor and Manager.
Main office, Albany, N. Y

The Giddy Gusher.



There is one great drawback to being a successful, beautiful American actress—the fact that in the decadence of her beauty and the wane of her years (two events she cannot escape from any more than the rest of the world,) she is sure to be reviled, upbraided, and ridiculed by the free and enlighted ink-slingers of this noble country.

"Max O'Rell" and his wife seem more struck by the singular course of American journals than by any other institution in America. They are making collections of startling headlines. They are building scrap-books composed of paragraphs beginning courteously with, "The last lie of Ananias Dana!" "Move on Pulitzer!" or, "The *Herald* Chump at it again!"

Probably "Max" and Madame think these uncomplimentary bits of abuse are the hardest stones the newspapers throw. They have at least the merit of being thrown at members of their own sex and members equal to self-defence.

* * *

Robert Ingersoll said in reply to a toast, Monday night, many pretty things of the New York press, but advised them to leave scandal-gossip and uncalled-for harshness of expression to the old ladies who, round quilting-frames, rip their sisters up the back and fry 'em in their own fat.

What on earth would be thought in London of an editor—say he of the *Era*, or he of the *Stage*—who should allow an article like this in his columns:

"Mrs. Madge Robertson Kendal was seen creeping in the sun along the Strand, a very different creature from the rosy girl who charmed us once in the Wicked World, and won our plaudits in My Uncle's Will. She has grown stout and her roses are the cabbage-red variety, not the blush. Her back has rounded; her limbs are heavy, and altogether Madge is played out. It is hard to think that this soggy old party was once the willowy favorite of London."

* * *

"Take, again, Miss Farren. She's positively wheezy, is Nelly. She's a grandma. Her face is like a chart of Behring's Straits, with all the bearings and buoys she's had sharply defined. Ma Farren ought to take her chimney corner at once. We have observed a flabbiness of her form lately that strongly points to gin. It's a pity, but still an open secret.

* * *

"Kate Vaughn is playing it on the sympathies of the public quite too often. The hectic flush do'ge can't last forever. We remember her ostentatious use of cod-liver oil some years ago. Why don't she die? She's been on her hind-legs dancing now over twenty years. It's time she fulfilled some of her severe illness prophesies and promises. It's the province of English literature to export these old ladies—these hangers-on of the footlights—and every grey hair and new wrinkle we will hereafter show up in these columns and illustrate by a wood-cut done by a celebrated artist."

* * *

Those stolid old Britishers would go and mob the offices of papers that should print such stuff; and yet in this fresh, gallant young country, where the blood is purer, runs straighter, and is supposed to be of more chivalrous quality, an actress has only to be ill, or grow old, or fall on evil times, to be the subject of the most ungenerous, unkind criticism; to be ridiculed for her appearance, to be insulted for her weakness, and be taunted because she didn't die as every one had reason to believe she was going to years before.

* * *

Positively, a paper last Sunday had a paragraph concerning Selina Dolaro that should make the editor blush to read, and the miserable creature who wrote it ashamed to show his sneaking face in public. If he can't get his bread and butter out of his inkstand except by attacking women and insulting weakness let the gentlemen of the profession he dishonors make up the weekly pittance that supports him and build a fence round him *a la* Langtry. They know how to do this thing better in Honolulu. They have 'em in a settlement with the high fence I recommend stoutly preserving 'em from contact with the outer world. I don't know that moral leprosy is contagious, but it's offensive. Corral it by all means.

* * *

Selina Dolaro has a brave nature, and a bright spirit. Ninety women out of a hundred the world over would have succumbed to the physical suffering she has endured. The sweet, patient smile with which she speaks of her failure to die, as predicted would win a woman over to gentle thoughts of her, if she had outdressed, outplayed, or outshone that woman a thousand times.

I think I'll quit reading the newspapers—they do rile my placid temper so.

* * *

I've seen so many queer plays beautifully produced and cleverly acted lately that I can hardly withstand the temptation to shy my castor into the ring and put up my dukes for three rounds with the dramatic man. There was never a lovelier pastoral scene than that on Wallack's stage for the first act of L'Abbe Constantin. Those real cabbages just lying in wait under the garden-wall for the corn-beef to come join 'em; the flowers, the well, the orderly cuisine; the marvelous maid-servant of Mme. Ponisi, who washed chicory, as if washing chicory had been her daily work for seasons past. The breeze from off the shore of fashion was brought on by Georgie Barrymore's entrance.

There is no one on the stage can play a dashing, stylish, clever woman like that daughter of her mother, Georgie Drew. She is as bright and incisive as a Damascus blade, and she fairly lighted up the stage, even though she brought on the fateful, open, red umbrella That act began prosperously. When dear old John Gilbert, more like a pair of tongs with a petticoat on than ever, stumbled down the stage and faltered out the news of the Rosary, Abbey or something else, we all felt this to be the prologue to something, and all the while it ushered in nothing.

* * *

Henry Abbey's duty was clear after rehearsing that first act. He should have amputated the other two, and set every one in the office at building a body for the very good head he had on the opening chapter. Schoeffel would have turned it into a rattling melodrama, with the singing Beach of Manchester backing some fine masculine acting. Matthews would have run in some music and Mephistophilean effects that would have made it dark but delightful. If Chatterton had been trusted with its completion, it would have been *blonde* and *joli*, given over to light and frivolity, with a French scandal or something nice and naughty to hold it together. Had Henry himself been forced to perpetrate the remaining acts it would have been a drama of financial interest. He would have introduced tickers and treasurers, stocks and bonds, ways and means, for the poor dear's head is a repository for figures just now; and what with thinking of what he takes in and what he puts out Packard's class in book-keeping is not as made up of figures.

* * *

But Mr. Abbey let the Abbe go as he pleased, and they all proceeded to publicly eat mush and milk. The waiter in my hotel fell on the stairs this afternoon with a dish of Cooper's gelatine and Spanish cream. It laid along in three or four steps in gobs.

"What'll I do? It's no good for the table!" moaned he.

"Spoon it up," said I, "and it'll be produced on some stage in New York without a doubt. It's the stuff the managers are looking for just now."

* * *

Speaking of my hotel, I don't think I ever told you of my landlord. He's a character. My acquaintance with him begun twenty five years ago, when, as the bosom friend of my brother, he was one of my family. As long ago as that my mother had trouble with him—he lent his money and gave away his things in such a ruinous way. My brother was bad enough, but his friend was worse.

"What have you done with the money you had last week?" asked mother of Matt, my brother.

"Well, Mrs. Kelly, who cleans up my place, is fretting after two children left in the old country, and Jim Noonan is going over, so I sent for the poor kids," says Matt.

"I never knew anything like it. If you want any extra money this week you can borrow of George; you won't get it of me," says Ma.

"George hasn't a blamed cent; he's paid Jim Noonan's passage to go fetch the kids," says Matt, and that was the way of 'em then, and it hasn't changed.

I think a man of the beat kind can't come from Troy on the Hudson Railroad but he sniffs the retreat of that confiding George and stops off at Highbridge.

I can count up into several thousands the amounts for which the wily guest has hung up that trusting landlord. I undertake, once in a while, to put in a worldly caution.

"That's an unpleasant old man," I said to him last Summer. "How much does he owe you?"

"About a hundred."

"Better lose a hundred than two; get rid of him," I advise.

"No; he's good," says George and Mr. Man stops till one day he disappears—owing two hundred and leaving his old pair of pants. The landlord is very grave. He has been deceived for the thousandth time. Suddenly one day he comes up radiant.

"Old Peach isn't bad, after all; he's back, and if he's back, of course he's going to settle."

Two days more. Peach is off again at four in the morning with his pants in a bundle. Just came back for his clothes.

* * *

This last Spring a man, his wife and a baby stopped at the hotel for their dinner. Overtaken by a heavy rain, they hung round all the afternoon. At night they started to drive down, and George rushed up stairs and got a valuable English storm-coat to lend the woman to wrap the pretty child in.

"I'll send it back the first thing," said the man. And, profuse in their thanks, they drove away. He didn't know 'em, and he has never heard from 'em since.

A dreadful catarrhal old man, and an equally disgusting old woman, got out of a place they kept in the neighborhood, and the old man strolled in and said he'd like to come for a few days to the house till they could turn round. George said: "Come and be welcome." They planted themselves like barnacles, and have hung on nearly a year, making more fuss than the best-paying boarders, and kicking like mules if the weather wasn't to their fancy. Here, a month ago, the long-suffering landlord learns that the old man has undermined the barkeeper, a fellow who has the advantage of most barkeepers of not drinking. Old Bible-back Barnacle found a place and wanted to have the barman leave and go into the business with him. All the primary steps were taken, and the astonished George was fairly rattled by the base ingratitude of the guest and the deceit of the man who had been many years in his employ.

"Go and throw the pair out at once," advised I.

"But that's such a wretched old man," said George. "If I don't keep him, who will; he hasn't a copper."

Sure enough, he hadn't, and the New York scheme fell through for want of capital.

"What are you going to do in the Cheatem and Fleecem cause?" I ask.

"Well, they are both out of work. What on earth would come of 'em if I put 'em out."

* * *

And so we go. It's something like a hospital for disabled pocketbooks. Charity beds seem to be endowed by that gentle, humane landlord. Advice is thrown away on him. I never look at him but I think, well, good, generous, trusting lad, if there is a reward in some other land for charitable work or this, you'll get it no doubt. But that sort of disposition makes things rather rocky in this world.

THE GIDDY GUSHER.

A Profitable Trip.

Tuesday last was a red-letter day for everybody concerned in the benefit for the Actors' Fund at the Leland Opera House, Albany. The trip of the players up and back, the entertainment provided for Governor Hill and the most distinguished audience ever assembled in the Capital city, and the financial results of the enterprise were conspicuously successful. Whether considered in the light of profit or of pleasure, the excursion was equally brilliant and notable

Manager Palmer, who arranged the programme, and Mrs. Leland, the amiable and lively *cicerone*, marshaled the actors and guests shortly after ten on Thursday morning at the Grand Central Depot. There was Dion Boucicault, with his keen eyes sparkling under a soft-felt hat, and his active form enveloped in a brown great-coat. His tall, slender, handsome wife wore a sweet smile and a perfect-fitting dark velvet dress. Agnes Booth and Maude Harrison brought along with their beamy countenances a formidable supply of warm wraps, for the privilege of carrying which every trousered member of the party fought. Mathilde Madison's dainty accent vied in piquancy with Julia Stuart's demure smile and rosy cheeks. When Miss Stuart isn't acting out onto the stage she is a country lass, feeding her chickens and piggywiggies up at Hastings. The men made a brave showing. Adonis Salvini's hyperion was freshly pomatumed, a la Napolitaine; Walden Ramsay was the very pink of what an irresistible young juvenile man ought to be; Joseph Whiting bore the dignity of responsible service in his port and presence; while Henry Jarrett, H. C. Miner, Richard Neville, Mason Mitchell, Mr. Padgett, Fred. Corbett, D. M. Bonta and Lin Hurst, made up the remainder of as congenial and contented a theatrical party as ever departed together from this town on any errand, charitable or otherwise. As for Manager Palmer, his sedate whiskers and generally paternal air gave some warrant for a train-hand's observation to a mate, that "That air parson and his Bible class is goin' up ter Albany for ter convart them wicked senators."

"All aboard!" The fast express whisked us through the tunnel, sped around the Harlem curve, and then started with a groan and a snort along the river. The benefiters occupied a special car which, with all other transportation arrangements, had been given free of charge by Passenger-Agent Monett in behalf of the New York Central and the Wagner Drawing-room Car Company.

"This is a contrast to the trip over the Pennsylvania road to Washington last year," remarked Mr. Palmer. "I did not ask for or expect free transportation for those taking part in that performance, but I certainly thought that a road that enjoys a large theatrical patronage would be willing to make a rebate, or a donation, in return to the Fund. My request, in behalf of the Fund, met with a curt refusal, and I had to pay $700 for railroad tickets. The New York Central gives us everything without reservation for this trip. I appreciate its generosity, and I believe that the profession at large will also. Since the Washington affair I have never sent any of my companies over the Pennsylvania. Hereafter, it will give me great satisfaction to use the New York Central in preference to other roads when I can." Mr. Palmer's feeling in this matter will be shared by all managers who appreciate the difference between courtesy and discourtesy, generosity and meanness.

There was story-telling and genial conversation while the train shot along beside the ice-coated river, past the bleak highlands; the little towns and hamlets, their toy houses and steeples nestling amid the snow on the opposite hillsides; with brief glimpses of white-winged ice-boats and industrious ice-cutters moving like ants around squares of sugar in the philanthropic business of providing for our July juleps and August claret-cup. What a debt the thirsty Manhattan wight owes to these rubber booted, fur-capped, axe-armed benefactors! And yet loud complaint is sometimes made about the extent of the cold cash corraled by the conveyancers of the congealed commodity. Preposterous!

The panorama of the snow-covered Catskills extinguished in its passage every other thought. The sky was almost cloudless, the air was crisp and clear, and the noonday Winter sun made the white slopes of the mountains sparkle as if they were begemmed. A distant, lofty peak was enveloped in a moving veil of white vapor that lazily floated to and fro in fantastical fancy as if it wished to screen from sight the scars and nakedness of the old mount. So near did the Overlook appear in the bright, bracing air, that it seemed as if I could stretch out my hand from the car-window and touch the very rock where Ed. Aronson sat last Summer and talked with a pretty young thing in tennis dress and Tam-o'-Shanter—the comeliest nymph that lurked in those fashionable fastnesses during the Solstitian period. Edward, my son, those were joyous days, and those were the pinkest little pair of avaricious ears in the world, were they not? Ah, me! It isn't loafing-time now, is it?

Well, bye-and-bye Albany was reached, and the party took possession of a section of the Delevan, placed at their disposal by Mine Host Roessle. The streets of the city presented a picturesque and inspiriting show. Everything and everybody—except horse cars and pedestrians—were on runners. Sleighs and toboggans and "sich" gave a carnival air to the scene. We found that the Fund benefit was the general topic of conversation in the corridors of the hotel and on the sidewalk. We found also that much was expected of the professional visitors because Mrs. Manager Leland had promised a good bill, and her promises had come to be accepted thereabouts as readily and confidently as treasury notes.

The people that began pouring into the Leland early represented the political and social swelldom of the Capital. The Governor and a party of ladies, and the Mayor, combined with swarms of legislators, lawyers, bank presidents, editors and other well-known citizens to give the crowded house an air of note and distinction. While the orchestra—an unusually good one, by the way—was playing the overture to Semiramide I went behind to inspect the stage equipment of the establishment. I found it as complete and ample in resources as a first class metropolitan theatre. In connection with THE MIRROR'S dressing-room crusade I had heard the accommodations of this theatre well spoken of, but I was not prepared for the exceptional comfort and cleanliness observable in the apartments of the subordinates as well as those set apart for the stars. Every room was neatly carpeted, painted, and abundantly lighted. Each had one or more good-sized mirrors, and all necessary conveniences for washing, etc. The property room was so well stocked as to be equal to the most exacting demands, while there were several handsome carpets for the stage, a bewildering collection of rich furniture, and sufficient scenery of an artistic character to set anything in the ordinary run of pieces. In front the same air of thrift and liberality prevailed.

I must confess that I have a sneaking regard for the old-style horseshoe curve and wide proscenium with private boxes set in. One feels in an auditorium so laid out, as if one were indeed in a theatre, and not as if—as is the case with the modern æsthetical, boudoir-esque affair—one had stepped out of one's own drawing-room into somebody else's.

The performance, unlike a good many benefits, was thoroughly enjoyable. Every feature of it was clever and artistic, and the good points were all taken quickly and appreciatively applauded by the peculiarly intelligent gathering. The name of Albany is rich in theatric memories. In olden days, as our annals show, its public maintained as elevated a standard as Boston, Philadelphia or the metropolis. Evidently, to judge from the delicacy and accuracy of its judgment the night in question, its expertness, in a large measure, has survived the stress of the combination system.

Mathilde Madiron gave her monologue illustrating the fears of a nervous woman in a room with a pair of ominous boots, which her fancy fills with the feet of a sanguinary burglar. Miss Harrison and Mr. Ramsay were seen in A Happy Pair—their first appearance in that spirited little comedy. I do not remember to have seen a prettier or sprightlier Mrs. Honeyton than Miss Harrison made. She acted with remarkable vivacity and entered keenly into the lively repartee with which the character scintillates.

An imposing dignitary of serious mien sitting just ahead of me was much impressed. "Let me look at the programme, my dear," said he to the elderly woman in the next seat. "Um! —Maude Harrison, eh? Never heard of her before. She's got talent. Mark my words, that girl will get on!" Such is fame.

Mr. Ramsay was a capital Mr. Honeyton, playing with admirable zest and scoring a number of telling points. I never saw this always painstaking young actor to better advantage. Mr. Palmer, in the dual capacity of *entrepreneur* and President of the Fund, followed with a short address, which he delivered in that quiet but earnestly impressive manner that puts him in the fore among managerial speakers. He said:

> Why the good lady, under whose generous management this entertainment is given, should have thought it a wise proceeding to interrupt the evening's enjoyment by introducing anything so prosaic as a speech, is, I venture to say, as much of a conundrum to you as it will ever be to me. However, she not only thought it wise, but she positively insisted upon it, and what is worse, all her brother and sister artists here present insisted upon it also.
>
> You remember what our friend, Mr. Puff says in Sheridan's play of the Critic: "When they do agree upon the stage their unanimity is wonderful." He would be a rash man, indeed, who did not yield to a company of ladies and gentlemen of the theatrical profession when they have once come to the point of agreement.
>
> Since I must, therefore, say something, let me thank you, ladies and gentlemen, for the most generous manner in which you have responded to the appeal which our good friend, Mrs Leland, has made in behalf of our great professional charity. It may interest you to know that this charity is at once the largest, the most useful and the most successful ever organized by members of the dramatic profession anywhere. Its business is to care for the sick and the needy of our guild; to bury the indigent dead, and also to do all things possible for bettering the moral and intellectual condition of those members of the great army of amusement furnishers who may come under its influence. Although it has been in existence only six years, its helpfulness, its usefulness, its entire adequacy, in point of fact to the work it has in hand are felt and recognised throughout our land.
>
> I am sure you will agree with me that no class of men or women in the world are more justly entitled to the sympathy and encouragement of the public in their efforts to relieve the sufferings of their fellows than those who follow the gentle profession of Shakespeare. From the earliest days of the English stage down to this hour, their hands have ever been open and their hearts ready in response to any appeal for charity, no matter by whom made. It is a fact, that even last year the general charitable work done by the theatrical people of America exceeded that which was done for their own charity by more than twelve to one.
>
> I shall venture the hope, therefore, gentlemen of the great executive and legislative offices of our State, and of the city of Albany, and you ladies and gentlemen resident of this beautiful capital, who have contributed, by your presence and patronage to-night an important sum to the treasury of our Fund, that you will go away from this place with a feeling of satisfaction in this, at least, that you have helped those who in their time have always been willing to help others.
>
> In the name of the Actors' Fund of America I return most sincere thanks to you, and also to the noble-hearted manageress of this theatre, for the happy result here achieved, and in conclusion permit me, speaking on behalf of my companions who take part in this evening's entertainment, to use the words of an old prologue spoken in Philadelphia one hundred and thirty years ago:
>
> But tho' no words can picture what we feel,
> Our aims may speak it and our actions tell.
> To-night we glory in the double view
> Of pleasing, soft-eyed charity—and you.

Mr. Palmer's neat address was attentively received and punctuated with applause. Old Love Letters came next, Mrs. Booth, of course, giving her exquisite representation of Mrs. Brownlee, and Mr. Whiting filling the role of Mr. Warburton. This little classic and the performance by its creators were never more agreeable than on this occasion. Mrs. Booth's art was finished to the point of perfection while Whiting was in his best form. Salvini recited "The Charge of the Light Brigade" with electrical effect, and for the inevitable encore gave an Italian version of Schiller's "Glove" in a style that suggested the power and picturesqueness of his illustrious *pater*.

The programme was like the old fashioned blunderbuss—biggest at the end. Dion Boucicault and his company closed it with Kerry. It is a pity that New Yorkers aren't oftener permitted to see Boucicault in this charming little play. His impersonation of the faithful, fussy, doting old servant is a bit of true genius. The smiles and tears that he conjures follow in rapid alternation, and sometimes get mixed up together. "Why don't you do Kerry frequently?" I asked the famous author-actor after the performance.

"My dear boy," said he, "it doesn't draw a dollar. It's too delicately artistic for the mass of playgoers, and the managers consequently don't want it."

In Kerry Miss Thorndyke presented a sweet and interesting figure as the grief-worn Blanche, and Miss Stuart in the pretty little ingenue character was deliciously wilful and effervescent.

Called out by the audience, Mrs. Leland announced, in a grateful and pleasant speech, that the performance would give the Fund $1,214. She said that this was an evidence that Albany was sure even if she had the reputation of being slow. I may add that the benefit was unique in more respects than one. Not a penny was deducted from the gross receipts. There were no expenses, everything, including the printing and advertisements, having been donated.

The party met at the Delevan at midnight and sat down to a supper tendered by Mrs. Leland. It was a jolly affair. When Mr. Palmer, in a happy speech proposed the health of the hostess, it was drunk with enthusiasm. "The splendid results of this night's work," said he, "are especially gratifying since they show how much a large-hearted woman can accomplish in the cause of charity. It is noteworthy that the three most successful benefits given in behalf of the Fund during the past twelvemonth were instituted and engineered by three women."

Next morning we sped back to town and the party dispersed amid mutual congratulations, everybody first agreeing that it had altogether been the pleasantest theatrical trip on record.

THE USHER.

Comments.

WILL BE INVALUABLE.

Boston Post.

That excellent dramatic journal, THE NEW YORK MIRROR, will publish an Annual for 1889 at the end of next month. In convenient compass and attractive form it will contain the original casts and plots of new plays, biographical sketches and notes of all dramatic and musical personages deceased during the past year, together with ample chronological memoranda of all theatrical events in this country, England, France and Germany. The volume will be valuable to all interested in theatrical affairs, and it should have a wide sale all over the country.

ORIGINAL AND UNIQUE FEATURES.

Albany Times.

Another book of the same general character, but more comprehensive, is in preparation in THE NEW YORK MIRROR office, and will be ready late next month. This, Mr. Fiske promises, will be nearer complete in all that pertains to the stage than any publication of the kind ever issued. Besides the yearly record of plays, it will contain the addresses of actors, the necrology and bibliology of the stage, etc., etc., and other features original and unique.

A WINNING FIGHT.

Glens Falls (N. Y.) Daily Times.

THE NEW YORK MIRROR, the oldest dramatic journal in the country, is making a winning fight against pirates and disorderly dressing-rooms.

NO FLOWERS.

Oakland (Cal.) Morning Times.

THE NEW YORK MIRROR says that Dion Boucicault's new play, Cushla-ma-Chree, is written for the period of 1785. The evergreen Boucicault assumes the role of a young farmer, after the style of Shaun, the Post. A gentleman remarked on hearing this fact that he "wondered how Boucicault kept so young without putting the Dye-on." Interment private.

A PIRATE'S WAIL.

Belleville (Ont.) Daily Intelligencer.

THE NEW YORK MIRROR this week publishes a letter from Harry Lindley on "play pirates." Harry rather upholds them, as he is more than liable to be classed under this head himself.

A FIRE BETTER THAN A FREEZE.

Atlanta Constitution.

THE NEW YORK MIRROR has opened fire on bad dressing-rooms in the interest of traveling companies. It would be better for traveling companies if THE MIRROR could induce certain managers to open fire in bad dressing-rooms. A fire is better than a freeze even in a bad dressing-room.

A MARVEL OF EXCELLENCE.

Ventura (Cal.) Democrat.

We are too far from the seat of war to devote much space to a paper published in New York, but we will say the Christmas number of the NEW YORK MIRROR is a marvel of journalistic excellence. Its illustrations surpass anything in that line we ever saw.

THE LEADER.

Battle Creek (Mich.) Moon.

THE NEW YORK MIRROR, the leading dramatic paper of the country, is received for December. It is the holiday number, and comes with illustrated cover and title pages that are marvels of the lithographic art, while the contents are of the usual choice literary character that have combined to make the paper the leading one of its kind in America. The engravings and inside illustrations are of most excellent design, and assist in the general completeness of the number.

PROVINCIAL.

BOSTON.

The two weeks' season of the National Opera co. closed at the Boston Theatre on Saturday night with a benefit to Manager Locke, which was poorly attended. It is no secret that the season was not a success. Why, nobody seems rightly to know. Here was a carefully selected co., splendidly drilled; an unusually fine orchestra; scenery and costumes specially prepared for each piece, and the performances under the direction and control of a manager who spared no pains to make them perfect. The pieces, without exception, were admirably staged and presented, but somehow the musical public failed to take full advantage of the opportunity offered. Some of the houses were crowded, but on other nights the receipts fell far short of the expenses. The co. went from here to Providence. The three weeks' engagement of the Irving-Terry co. opened Monday evening at the Boston to a tremendous house, and although special admission prices have been made for the engagement there is little doubt that "standing room only" will be the order of things during the stay of the co.

At the Globe Richard Mansfield's Dr. Jekyll and Mr. Hyde is in its last week. The public seems to take a morbid delight in this artistically horrible piece, and crowds the theatre each night. On Friday evening a change in the bill will be made and Mr. Mansfield's own comedy, Monsieur, will be given.

Dandy Dick closes its run at the Museum this week, and will be followed next week by The Magistrate. Feb. 6 The Bells of Haslemere will be brought out with fine mechanical effects, superintended by William Sydney, of the Adelphi Theatre, London, whom Mr. Seymour has engaged to act as his assistant during the production of the piece.

At the Hollis Street, She is still drawing good houses. On Thursday afternoon a special professional matinee is to be given, to which all the members of the profession in the city have been formally invited. The present co. goes to Providence next week, and will be replaced by the Duff Opera co. in Dorothy.

The Florences closed a successful engagement at the Park Saturday evening, and on Monday evening Sol Smith Russell, supported by his own co., began a one week's engagement in Bewitched.

The Arabian Nights is booked for another week at the Grand Opera House. Anson Pond's co. open in Her Atonement 30.

Lost in New York is running at the Howard, and C. O. D. at the Windsor.

PHILADELPHIA.

The most important event of the past week was the appearance of Mrs. Potter at the Chestnut Street Opera House. Upon her opening night society turned out in full force to give her greeting. A more brilliant or thoroughly fashionable audience has never been seen here, and when the star came upon the stage she was accorded a most hearty and generous reception. The business remained at high water mark all the week, and the character of the audiences suffered but little change. This ovation was a tribute to the woman and not to the artist, for such Mrs. Potter does not nor cannot claim to be. She is undoubtedly beautiful and refined. She has a pleasing voice and of sufficient power. Her carriage is easy and graceful and she seems modestly to strive to please. Her elocutionary training, however, is still apparent, and she speaks her lines not as though the thoughts and words were coined within her own heart, but as she might repeat another's story. Her play, Loyal Love, is [illegible] dull and [illegible], and with the exception of Kyrle Bellew her support is indifferent. At the Wednesday matinee Mrs. Potter appeared in Romeo and Juliet [illegible]. This week Fanny Davenport as Fedora. The McCaull Opera co. 30.

[illegible]

BALTIMORE.

The Begum was given for the first time here at the Holliday Street Theatre last week by McCaull's Opera Comique co. and drew all the house would hold. [illegible]

[illegible]

Oliver Byron had a good week of it at Harris' Academy of Music and appeared for the first time here in his drama, The Inside Track. The drama was quite enjoyable. This week the Two Johns Comedy co. Next, Cora Tanner in Alone in London.

Charles Gilday and Fanny Beane opened with a well-attended matinee at Forepaugh's Museum. Next, Hoop of Gold.

Business continues good at the Monumental Theatre. William Madden's Around New York co. gave a good bill and drew big attendance. [illegible] Next, [illegible].

At Front Street Theatre George E. Atkins is appearing in the sensational drama, Checkered Life, to good house. Next, W. J. Thompson in For a Life.

Items: There was a regular club night at the [illegible] Club on Thursday, which was quite an enjoyable affair.—The regular symphony concert of the Peabody Conservatory commence 28.—The tenth annual benefit, Baltimore Lodge, No. 7, B. P. O. Elks, took place at Holiday Street Theatre afternoon 29. Among those who volunteered their services were Robert Downing and his co., Joe Emmet and co., Two Johns Comedy co., Bob Slavin, George Wood, Hilda Thomas, Sheffer and Blakely and others.

NEW ORLEANS.

At the Grand Opera House Charlotte Thompson appeared in Jane Eyre to a profitable week's business. Miss Thompson's acting as Jane Eyre is too well known to need any comment from me. Her co. does some excellent work on this play. William Verance was the cynic Rochester to the life. Dore Davidson's De Leon is one of the features of the performance. He is by far the best Frenchman that I have ever seen. Kellar 22-8. Harry Kennedy's White Slave co. did not do the business this season that it did last. The reason for this is not apparent. The co. is fully as good as the previous one—in fact it is much the same. May Newman, who is playing Lisa, has a very peculiar and exasperating way of speaking. I was kept busy trying to find out what she was talking about. Charles White is one of the best "old niggers" on the stage. Marie Bates merits a word of praise for her Martha. Randall Opera co. 22-8; Roland Reed 29—Feb. 4.

Phosa McAllister's second week at the St. Charles was fully as good as the first. Blinding Flash was acted. A good performance was given by both star and co. Shadows of a Great City 22-8.

The event of the season at the Avenue Theatre was the appearance there last week of Marie Prescott and R. D. McLean. Big audiences, composed of the best people in the city, were in attendance. Ingomar, Pygmalion and Galatea, As You Like It, Merchant of Venice, Romeo and Juliet, and Pygmalion and Galatea and Taming of the Shrew for a double bill were acted. R. D. McLean is from this city. The success that he has met with is very gratifying to his many friends here. He has improved vastly, although he has yet lots to learn. Marie Prescott is an actress of experience. Her impersonations are always artistic and merit more praise than is given her. In the excellent co. supporting Miss Prescott is G. Santini, another New Orleans boy. Mr. Santini is making rapid jumps for the top rung of the ladder.

At Faranta's, Lizzie Kendall in Only a Country Girl was the attraction. Fair business. Lottie Church 22-29.

William Tell, Mignon and La Vie Parisienne were sung at the French Opera House last week.

Robinson's Dime Museum was fairly attended during the week.

Jottings: Louis James and Marie Wainwright, together with a party of friends, occupied a box at the opening performance of Charlotte Thompson in Jane Eyre.—Lorraine Rogers, who is so successfully piloting Charlotte Thompson around the country this season, is also somewhat of an actor. His Barney, in Jane Eyre, is a very clever and neat piece of work.—The Shakespeare Club have been doing the proper thing for their former member, R. D. McLean. Almost every night delegations have occupied front rows in the parquette. Opening night the club presented Mr. McLean with a gold-headed cane.

ST. LOUIS.

The important event of the week was the engagement of the Bostonians at the Olympic. Houses good, and matinee crowded. The Poachers, Fatinitza, Fra Diavolo and Bohemian Girl were the best in their repertoire, and the above operas were tastefully and correctly staged. Marie Stone in the dual role in The Poachers looked charming and sang the score in fine voice. Agnes Huntington made a hit in the role of Vladimir in Fatinitza. Ricardo Ricci as Beppo in Fra Diavolo was at his best, and was ably seconded by George Frothingham as Giacomo. H. C. Barnabee as Marengo in the Poachers was very funny. Tom Karl as Julian in Fatinitza was the best I have ever seen in that role. The chorus was strong and effective. Harbor Lights 22-8; Lotta 29—Feb. 4.

Still Alarm with the fire engine and live horses had good houses at the Grand. Jack Manly gives Harry Lacy splendid opportunities that he takes advantage of. A pleasing feature was the introduction of a local quartette called the Harvard in the second act. [illegible] Rag Baby follows.

Frank Frayne and his menagerie at the People's last week had fair houses, the upper tiers catching the principal patrons. Ingersoll, the trained lion, and the dog Jack, were warmly applauded at each performance. Frank Robert and Frank, Jr., were successful in their various roles. Sid France, this week; My Geraldine, next.

Phosa with the vivacious Alice Harrison had fair houses at the Standard. Alice is a hard-working artiste, in her various specialties she was heartily encored. George Kendall and W. C. Mandeville rendered her valuable assistance in the comedy element. Dickie Martinez is improving fast, and her song and dance were well executed. The Germanisms of James Davis and the Irish eccentricities of J. Murphy were well received. [illegible] this week, Never Say Die next.

Pat Rooney and co. had a good week at Pope's, and his old friends turned out to see him once more. Everything was encored. Kitty Rooney was good, and the Rooney Quintette were equal to any. Bartholomew's New Equine Paradox this week. Agnes Herndon next.

[illegible] Lovell's Comedy co. produced Man of the People at the Bijou Theatre last week. [illegible] this week.

Items: Blanche Vaughan, of the Still Alarm, received a telegram last Tuesday announcing the death of her father. She was so prostrated that she did not appear until Thursday evening, Mrs. Lacy taking her place. [illegible], of the Ninth Street Theatre, Kansas City, and W. H. Smith, of the Standard, a visit last week.—P. Short, of the Olympic, benefits, 30, with Lotta as the attraction.

SAN FRANCISCO.

Jan. 17, 1888.

None of the managers made money in San Francisco last week. The Kiralfys are in their closing nights at the California. The season has been unprofitable from three causes. First, the costumes and scenery for Dolores failed to arrive in time and this was the only novelty; next, Tour of World settings and costumes were so aged in the tour; next, the ballets were neither new nor attractive, and lastly, the cold weather and [illegible] just now would kill anything.

The Howard Athenaeum gave way at the Bush last night to Rose. Next week Hermini.

The Carleton Opera co. presented Merry War at the Baldwin's, thus inaugurating the fourth or fifth Carleton season in San Francisco.

The Alcazar did Uncle Tom's Cabin last night. Next week Our Boarding House.

Items: Trip to the Moon will shortly give way at the Tivoli to Said Pasha, a comic opera new to America.—Variety still goes to happy results at the Orpheum.—Manager Hayman brings the entire Lyceum co. to the Baldwin, where they produce The Wife and other plays.—Among the coming new attractions of the California are A Run of Luck and Paul Kauvar.—Manager Hayman does not leave for the East until after A Dark Secret has a fair start.—Report says Helen Dauvray is to play in San Francisco next month for charity.—Henry Peterson, the crack oarsman, takes part in the racing scene of A Dark Secret.

CINCINNATI.

The irrepressible Lotta in Pawn Ticket 210 constituted the week's attraction at the Grand. The house was nightly crowded, and at the Saturday matinee the S. R. O. sign was displayed before the opening hour. The play is a decided acquisition to Lotta's repertoire, and affords her support some opportunity for display. This week, instead of Arabian Nights, whose date has been cancelled, Mrs. McKee Rankin will present the Golden Giant, followed 30 by J. K. Emmet. Julia Marlowe Feb. 6.

At Heuck's Lights o' London was presented through the week ending 21 by an excellent co. This week, Hoyt's Rag Baby, followed 29 by the Two Old Cronies in two performances (matinee and evening) only. Bootles [illegible].

Shipped by the Light of the Moon, despite the absence of the familiar faces of Harrigan and Gourlay, was well received last week at Havlin's. William Blaisdell, Jr., as Felix Crackle, and Julie Smith, a clever little soubrette, [illegible] monopolized the honors of the week. Fred. Bryton in Forgiven current week, followed by Joseph Murphy. Frank Mayo Feb. 5.

The Wilbur Opera co.'s first week at Harris' was thoroughly successful, the Two Thieves (Manager Wilbur's version of Erminie) proving a very attractive opera, and Susie Kirwin, J. E. Conley, W. H. Tredway and F. H. Keene in the main roles scored a decided hit. This week the co. will present Fra Diavolo, Mascotte, Three Black Cloaks, Merry War and The Grand Duchess. Frank I. Frayne in Mardo 30.

At the Casino, Nellie Free's engagement, which closed 21, can be chronicled as financially the most successful of the short season at the new house. The clever little actor is an accomplished vocalist, and will in time rank among the best of soubrettes. Her support was fair. This week, Joseph Dowling in Never Say Die.

Another big week reported at the People's with the Pents-Bentley party as the attraction. The co. is good throughout. This week, Lester's Hilarity co. followed 29 by the Emily Soldene Opera co.

Between Acts: Abbey's Uncle Tom's Cabin co., a barnstorming party operated by Peck and Keating, which has been playing the small towns in Kentucky with indifferent success, disbanded 20, at Cynthiana. The bloodhounds, ponies and donkey were shipped to this city and were attached on arrival at the instance of several of the troupe for salary due and unpaid.—Fred. McCloy has been doing his star Bryton some very effective work during the week.—Treasurer Jones of Havlin's, is on the sick list.—Susie Kirwin, of the Wilbur Opera co., is a pet and favorite with the stage hands at Harris' Theatre, and was presented by the house attaches with a magnificent floral piece, 20.—Manager Fennessy has returned from New York.—Jake Rosenthal, Peter Blow, John Ruddy, D. B. Hodges, E. R. Johnson, E. A. Braden and Charley Melville can be enumerated as a few among the many professional people in town past week.—G. W Dantzer and Co., proprietors of the Casino, were attached 17 for $186 50, at the instance of Sargent Aborn, Lottie Church's manager.—Fannie Louise Buckingham, the well-known Mazeppa, is at her home in Ludlow, Ky., seriously ill.—The Robinson boys, Jack and Gilbert, purchased considerable of the Sells Brothers' circus outfit at the recent sale in Columbus.—Harry Lewis, formerly treasurer of the Grand Opera House, is dying at his mother's residence in Covington.—Somers and Walker's Footlight Favorites will entertain the frequenters of Kohl and Middleton's Museum current week.—R. P. Britton, a brother-in-law of Manager Harris, is now acting as treasurer of Harris' Theatre, in this city.

CHICAGO.

The four weeks of Henry Irving and Ellen Terry at McVicker's were the most successful, financially, of any former engagement, the total receipts footing up a fraction over $60 000. The performance of Faust was, of course, the main attraction; but there are many who do not hesitate to say that in Olivia the two principals of the Lyceum co. were at their best. The last performance occurred on Saturday afternoon when Olivia was given. The co., consisting of ninety people, leaving on an early evening train for Boston. In a short speech of farewell, Mr. Irving made his usual happy allusion to parting from friends and hoped to return again. This week, Mme. Niemann-Raabe in a round of German comedy. Mrs. McKee Rankin in The Golden Giant 29.

The Casino Opera co. in Madelon has made a distinct hit at the Grand. Its spectacular effects are fine. The opera is to keep the boards another week. The Marquis Jan 30.

Lagardere met with fair success at the Opera House, but it must be said that of late the Kiralfys are falling off in their spectacles, or else there are so many attractions that are better that the brothers' efforts fall flat. This week Thatcher, Primrose and West's Minstrels, Kate Castleton 29.

A Hole in the Ground is quite up to the average of the Hoyt comedy, and served to amuse good audiences at Hooley's. This week the same bill.

Harbor Lights was not sufficiently powerful as a drama or new as to plot to draw for three weeks, but a little profit accrued on the engagement. The Columbia patrons will this week be able to welcome Clara Morris in a new play. Miss Morris has not been here for two seasons. Her new drama, Renee de Moray, is said to give her talents full sway. A Dark Secret 29.

Hoodman Blind has drawn fine audiences to the Haymarket. Viola Allen is charming, and should find a higher plane for her talents. This week Patti Rosa; Lizzie Evans 29.

Evangeline, with its swarms of pretty girls and merry songs, had a prosperous week at the Academy. This week Hanlons' Fantasma.

Hallen and Hart's Ideals drew crowded houses to the People's, and the performance may be classed as equal to any variety show now traveling. This week Hearts of Oak with James A. Herne and Mollie Corcoran.

C. T. Ellis drew fair audiences to the Standard in Caspar the Yodler. This week Edwin Clifford in Monte Cristo.

The Jollities found favor at the Windsor. This week Barry and Fay in McKenna's Flirtation; Passion's Slave 29.

Bilbo's Yellow Dwarf had a good week at the Criterion. This week Pat Rooney's Comedy co.

Items: The week will be filled by Lizzie Evans at the Haymarket.—George Dunlap, manager of the Dunlap Opera co., is in town arranging to embark in a new venture.—The Campanini co. gave a grand operatic concert at Central Music Hall 21. It was a fashionable event.

CLEVELAND.

Joseph Murphy had a large business at the Opera House in Kerry Gow, Shaun Rhue and The Donagh week of 16. Mr. Murphy is well supported by Stella Teuton. This week Ed. Sothern in The Highest Bidder first three nights and Evangeline balance of week. Lagardere 30.

At the Park James Connor Roach appeared for three nights. Mr. Roach being totally unknown here, business the first two nights was not large, but Saturday evening the house was crowded. Mr. Roach's Dan Darcy is as clever a creation in its line as is Den Thompson's Josh Whitcomb. This week A Dark Secret, tank and all. C. T. Parsloe in A Grass Widow 30.

At the Columbia A Bunch of Keys has drawn good houses. The hotel scene was elaborately set by Manager Hart. The Dalys in Upside Down this week. Hoodman Blind 30.

At the Cleveland Edwin Arden successfully produced his romantic border drama, Eagle's Nest, to large houses. Arden is well supported. This week Australian Novelty co. Next, H. R. Jacobs' Wages of Sin.

Items: George C. Phillips has assumed the management of the old Academy. He calls it the New Casino. A oud variety show has been given there during the week.—Julia Marlowe will appear at the Opera House.—Drew's Museum is doing well.

JERSEY CITY AND HOBOKEN.

At the Academy Arthur Rehan's clever co. drew fair houses all last week to see Love in Harness first half and Nancy and Co. the remainder of the engagement. The presentations were very pleasing and applause was frequent. W. J. Scanlan this week opened to his usual good business. He is fairly supported and remains rest of week. Next Annie Pixley.

HOBOKEN.

H. R. Jacobs' did a fairly good business last week with Florence Bindley in A Heroine in Rags and Excitement. The support was good, and the little star was thoroughly appreciated. On Thursday Jennie Leslie replaced *Flora* Redding for rest of week. This week Ranch 10 opened to good business.

At Cronheim's a very fine variety bill was the attraction, and it gave great satisfaction. The comb. comprised some very clever specialists and the houses were uniformly good. An afterpiece written by Joe Allen gave great amusement. Mr. Allen assumed several characters. This week Bryant and Hoey's Meteors and the American and Japanese Specialty co. opened to big business.

Items: A lodge of Elks will shortly be chartered here. On the application are the names of many prominent citizens.—James Clarke, president of the Cronheim Amusement Association, is working hard for the success of the club's entertainment Feb. 7.—Joe Allen will go on the road next season as low comedian in a new co.—Harry Semon of Jacobs' is noted for his courtesy to the patrons of the house. He has been the recipient of many holiday presents.—Mr. Cronheim is making many improvements in the appearance of his house.

BROOKLYN.

The return engagement of the Jim the Penman co. at the Park Theatre last week was very successful. McCaull's co. in The Begum, which was then sung for the first time in Brooklyn, filled the house on Monday evening. Richard Mansfield 30 Feb. 4.

At the Brooklyn, Dorothy, as presented by Duff's co., did a good week's business. It was succeeded by A Tin Soldier, which drew quite well. Next week, Jim the Penman.

Jeffreys Lewis did fairly well at the Grand Opera House. On Monday evening, Charles Erin Verner, who has hitherto been unknown to Brooklyn audiences, appeared in Shamus O'Brien. The audience was not large. Next week, Gus Williams.

A Mountain Pink pleased Criterion Theatre patrons. It gave place on Monday to Keep It Dark, in which W. T. Bryant and his co. do some clever work.

Crowded houses were the rule at Hyde and Behman's Theatre, Hyde's Specialty co. being the attraction. Another large audience was present when Cal. Wagner's Big Boom made its Brooklyn debut.

At the Academy of Music, the third Philharmonic Concert drew the usual large audience 21. Josef Hofmann is to play 28, at matinee.

The clientele of the Standard Museum feasted on horrors last week, The Stranglers of Paris being the attraction. Under the Lash was presented 23, to good business.

BROOKLYN, E. D.

Sweatnam, Rice and Fagan played to only fair houses at Lee Avenue 16-21.

Mam'selle at Proctor's drew good houses 16-21. Cattle King to packed house 23.

People's: San Francisco Minstrels to packed house 23.

LOUISVILLE.

Hanlon's Fantasma, much improved since last here, drew large audiences for a week at Macauley's. New tricks were numerous and novel, and the capable cast made everything go with a refreshing rush. New and dazzling transformation scenes and intricate mechanical working assisted in making up a most pleasing entertainment. This week Lotta in Pawn Ticket 210.

At the Masonic, R. L. Dowling in The Gladiator and Ingomar and Mrs. McKee Rankin in The Golden Giant held forth. The former had fair business and mild praise; the latter full houses and unqualified endorsement. While original in no particular, The Golden Giant is a more than ordinarily good play of its kind.

A return visit of J. J. Dowling to Harris' in Never Say Die resulted in fair patronage. Nellie Page now plays Sadie Hasson's part. No other changes.

The Buckingham persented A Cold Day When We Get Left, unquestionably the worst of the many more or less bad things now offering. Business fair.

Items: The Grand Central continues to draw good business. New faces in variety this week.—Currie Duke, the rising young violinist, sails for Europe this week to complete her studies. She is a daughter of the gallant Confederate General Basil W. Duke and a niece of John Morgan.—The City Council passed an ordinance at its last meeting regulating attendance at places of amusement. Persons are no longer permitted to stand, or be seated, in the aisles at any public place. This is a wise precaution.—Manager Charles Osgood is making many friends in conducting the affairs of Mr. Harris at his house here.—Al. Schlict has left the Brook co.—Louisa Burt, with Fantasma, bears a striking resemblance to poor little Daisy Murdock.—Margaret Mather, who, strange to say, has never appeared in Louisville, follows Hoodman Blind at the Masonic. Her business will be large.—The Brook co. is still here. Manager Mordaunt has entered suit against the Western Union Telegraph co. because of a delayed telegram from Milwaukee, which contained authority for an advance of money to enable him to reach that point. The claim is for $1,200 for two performances lost in Milwaukee, and damages because of detention of his co. here.

ALABAMA.

EUFAULA.

Shorter Opera House (E. Wiley Dickson, manager): Florence Elmore 16-17; slim business; deserved better. McIntyre and Heath's Minstrels 18; Wilson and Rankin's Minstrels Feb. 4.

Item: Manager Dickson is negotiating with Judge Watson for a lecturing tour next season.

MOBILE.

Theatre (J. Tannenbaum, manager): The White Slave 13-14. A drama romantic and interesting. Business good. Mr. James and Miss Wainright delighted our theatre-goers, who witnessed in goodly numbers their performances of Gretchen and Virginius, 16 17. Florence Elmore in The Hunchback and Lady Clancarty to fair audiences 18-19. Miss Elmore is beautiful and dresses exquisitely. Oliver Hagan, her leading man, deserves very favorable mention, acting the difficult roles of Master Walter and Earl Clancarty with grace and skill.

BIRMINGHAM.

Opera House (F. P. O'Brien, manager): Shadows of a Great City, under management of Charles B. and Thomas Jefferson, to heavy business 13-4. The scenery is especially fine and is handled in such a manner as to make a realistic effect. McIntyre and Heath to fair business 16; better than the merits of the show deserve. The people went away disgusted. Kellar, the illusionist, to small audiences 20 1, but entertained them most royally with his wonderful magic.

Casino Theatre (J. R. Brewer, manager): This week at the Casino has been a most successful one, large audiences witnessing the really good show given by Den Howe and Anna Earle. Billy Gray, Jessie May and Jessie White deserve special mention.

Items: George W. Jung, advance agent Kellar co., a prominent member of the B P. O. Elks, made your correspondent a pleasant call last week and asks to be remembered to The Mirror.—Den Howe, who is sojourning here with his wife, Anna Earle, will shortly put on the road a three-act comedy with a strong co. Mr. Howe says he has given the play a trial, and it has proved a great success.—Frank Connelly, of this city, has written a three-act spectacular drama, entitled Riverdale, with elaborate scenery and realistic mechanical effects.—Frank Squires, of Scranton, Pa., who has been with Bauer's noted orchestra for several years, is now playing with the orchestra at O'Brien's. Mr. Squires is an adept with the drum sticks and a fine performer on the xylophone.

ARKANSAS.

FORT SMITH.

Grand Opera House (George Tilles, manager): The Kate Bensberg Opera co. played 18-19. This is the most diminutive opera co. I have yet seen, consisting of but four members. They are fair performers, however, and L'Ombra and L'Eclair, the operas given, were well received by small audiences.

LITTLE ROCK.

Capital Theatre (W. O. Thomas, manager): The Bensberg Opera co. did a light business to a well-pleased audience 20. Benj. Maginley 26.

PINE BLUFF.

Opera House (S. F. Hilsheim, manager): Benj. Maginley and his excellent co. presented Inshavogue to fair business. He made a favorable impression. Frank C. Bangs 27; Mrs. D. P. Bowers 30-31.

CALIFORNIA.

SAN DIEGO.

Louis Opera House (Plato, Lescher and Hyde, lessees and managers): Lewis Morrison and co., billed to appear 2-3, in Held by the Enemy and The Main Line, were prevented from giving any performance, for which a large audience had assembled, by reason of detention on account of railroad washouts. Good houses 3-4, despite the worst weather of the season. Mr. Morrison is an established favorite with our theatre-goers. Redmund-Barry co. in Rene, a spectacular drama of Huguenot persecutions, to good audiences, giving a satisfactory performance.

Leach's Opera House (J. G. Stutts, lessee and manager): Sullivan's Mirror of Ireland co. to slim audiences 6-7.

Item: Edward J. Abraham, manager of the Lewis Morrison co., whom I had the pleasure of meeting at this point, as a personal friend of the editor, presents his congratulations on the excellence of The Mirror, and the Christmas Number in particular.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Erminie was given in a driving rainstorm. It was received with much enthusiasm. Nanon was produced matinee and evening 4 to large and well-pleased audiences, who braved the stormy weather as they did 5 to see Dorothy, which was put on here for the first time. It was favorably received. Mikado drew a packed house 6, and Dorothy matinee 7, and Merry War same evening, which was repeated 8 to another large house. Messrs. Carleton, Taylor, Drew and Murray and Misses Rose, Rice and Wisdom were especial favorites.

Pavilion: (McLain and Lehman, managers): The Webster-Brady co. produced The Two Orphans, East Lynne and Under the Gaslight 2-7, to good houses, which closed their very prosperous engagement of about six weeks here. A. R. Webber co. Feb. 9; Pyke Opera co. March 1, followed by Levick and Alsberg and Tellula Evans Opera co.

STOCKTON.

Avon Theatre (Humphrey and Southworth, managers): Maude Granger's engagement in The Creole, Planter's Wife and New Magdalen 3 4, was a splendid success dramatically. She charmed her audiences by her superior acting. Georgia Minstrels gave an excellent entertainment 5. Leaman and Barry 26; Wilbur's Madison Square Dramatic co. one week, commencing 30-Feb. 4.

Stockton Theatre (Brady and Co., proprietor): J. M. Ward and co. continue all of present week.

SACRAMENTO.

New Metropolitan Theatre (H. S. Church, manager): The Carleton Opera co. closed a successful engagement of three nights and matinee 14-16. Nanon, Dorothy and Mikado were produced in Carleton's usual good style. This was the initial performance of Dorothy on this Coast, and it was well received. Lily Post in the role of Dorothy Bantam was excellent. James O'Neill in Monte Cristo occupied the boards 17-18.

Clunie Opera House (H. S. Church, manager): The Howard Athenaeum Specialty co. 23-4; Neil Burgess 20-1.

SAN BERNARDINO.

Opera House (Plato, Lesher and Hyde, managers): Webster-Brady co. in She to packed house 12. After Dark 13; Lights o' London 14. Brady's dramatization of She is decidedly weak; the plot being so disconnected that unless one has read the book it would be almost impossible to follow the drift of the play. Maud Granger 23-8; Joseph Grismer (Grismer-Davies) Feb. 6; Haverly's Minstrels 13.

OAKLAND.

The Oakland Theatre is still closed, undergoing repairs preparatory to opening 30. Mr. Dietz has not decided whether to manage his own theatre or accept the terms of the recent managers, Messrs. Bert and Mothersole, have made since my last letter.

COLORADO.

DENVER.

Haverly's Minstrels, now under the ownership of W. S. Cleveland, are having a large week at the Tabor. Hilton, the contortionist, and the Herbert-Morello troupe are the features of the performance. O'Neill in Monte Cristo week of 23 8.

At the home of the pirates, the Musee, a barnstorming presentation of Miss Claxton's Sea of Ice is being given by the stock co. The high card in the museum is the tarred and feathered man. 'Tis rumored that the desperado, Vorce, whose exploits hereabouts have filled columns in the local papers, is to be exhibited there shortly.

The Campanini concerts at the Stout Street Baptist Church, two nights and a matinee, were well patronized, though the intense cold undoubtedly kept many away. Scalchi and Galassi appeared to be the favorites, but each artist was shown marked attention. Some of the funny witticisms in Haverly's are by no means of recent birth. The Tabor has the following attractions, new to us, booked for this season: Hole in the Ground, Ivy Leaf, Gypsy Baron Opera co., Frank Daniels in Puck, Lizzie Evans, Dockstader's Minstrels, Herrmann, Faust burlesque, Alone in London, Bostonians, Booth and Barrett's co. The rest of the week's time is filled with standard attractions, which have appeared on the Tabor stage before.

CONNECTICUT.

BRIDGEPORT.

Opera House (E. V. Hawes, manager): May and Burritt's Banjo Quartette (local) gave one of the finest entertainments in that line ever seen here, and was enjoyed by a good-sized house, notwithstanding the terrible storm which prevailed over our city on that date. Stoddard gave his third lecture 19 to packed house. Our American Cousin 27; Held by the Enemy 28, with matinee.

Theatre Belknap (C. J. Belknap, manager): A Close Shave had its first presentation here 19 before a fine audience. The piece is a musical farce comedy, by Will T. Burnside, who plays the leading male role, supported by Daisy Stanwood as the soubrette and a fairly well balanced co. The charming young comedienne, Carrie Tutien, and Harry Pepper, made a successful hit here last half of last week in their new musical comedy by Frank Tannehill, Jr., entitled Nan's Acre Lot. The piece is bright, witty and full of excellent musical numbers, which are charmingly rendered.

NEW HAVEN.

Hyperion Theatre (G. B. Bunnell, manager): The Stoddard lecture 17 and the Yale Glee Club concert 16 afforded enjoyable evenings to large houses. The concerts given 19 by Gilmore's Band received disappointingly small patronage. National Opera co. in Lohengrin 26; Vernona Jarbeau 27-8.

New Haven Opera House (Horace Wall, manager): Charles Dickens' readings were thoroughly enjoyed by a select audience 18. The Silver King held the boards 19-21. Hanlon's Voyage en Suisse opened 23 8 before a somewhat scattered audience.

Bunnell's Opera House Under the Lash gave satisfaction to good houses 19-21. Ketchel and Siegrist Specialty co. packed the house 23. They were well enjoyed.

Item: The first day's sales for Lohengrin at the Hyperion amounted to $800.

DANBURY.

Opera House (P. A. Shear, manager): A stormy night and bad walking failed to keep a large audience from witnessing the presentation of Zitka 17. The co. is a good one, and their efforts to please were rewarded with hearty and frequent applause. Sweatnam, Rice and Fagan's Minstrels 23; Myra Goodwin 24; Bennett and Moulton Opera co. 26-8.

HARTFORD.

Opera House (Jacobs and Proctor, managers): The Silver King was acceptably presented to fair-sized houses 16 18. Fanny Davenport in Fedora drew fairly well 16-21. Saturday night the bill was changed to Lady of Lyons, with no better house. Melbourne McDowell, who plays leading parts with the Fedora co., made a great impression. In looks and figure he is seldom equalled. Faust, by the National Opera co., 26. The prices are advanced to $3, and even at that seats are selling readily.

Gilmore's Band gave a concert at the Rink afternoon and evening 20. The large edifice was comfortably filled.

Items: The third Stoddard lecture at Allyn Hall 16 drew the customary large audience.—Polo is raging wild here, and though the local club is hardly a good second in the league, yet the Rink is packed at each game.

NORWICH.

An alleged co. of comedians calling themselves the Tourists gave a most wretched performance 17 to a fair house. Theatrical matters are at a particularly low ebb in Norwich this season, and will continue to be as long as we are afflicted with such a poor place for giving entertainments.

WATERBURY.

Jacques Opera House: Uilie Akerstrom and co. have occupied the house 16-21, producing Renah, Annette, the Dancing-Girl; Peggy, Hidden Hand, Child of the Regiment and Fanchon the Cricket. Miss Akerstrom won much favor, but the support, with one or two exceptions, was poor. The house was packed at each performance.

MERIDEN.

Opera House (T. H. Delevan, manager): Kittie Rhoades in her clever and pleasing presentations, supported by J. J. Kennedy, in Galatea, May Blossom, A Bad Boy (an adaptation of "Tom Sawyer"), The Life of an Actress, Fanchon and Clip, 14-21. Miss Rhoades received merited applause. It being her first appearance here, the little lady must feel pleased at so warm a reception and the appreciation of her audiences during her stay; good houses notwithstanding severe weather.

Item: Mr. and Mrs. J. J. Kennedy leave Miss Rhoades' co. here. F. E. Stoddard and Miss St. Clair take their places.

NEW BRITAIN.

Opera House (John Hanna, manager): Miner's co. in Zitka played to light houses 19-20. One of the finest cos. we have had this season. The perfect pronunciation of the members of this co. was very noticeable, showing that Alfred Ayres' articles in The Mirror are doing good work.

DISTRICT OF COLUMBIA.

WASHINGTON.

Maggie Mitchell drew her usual good houses last week, appearing in a round of her best plays. J. K. Emmet this week in Fritz. R. L. Downing next.

Herrmann, always clever, gave an unusually good entertainment at the National last week. D'Alvini's juggling and feats of balancing were wonderfully fine. The houses were very good. This week Denman Thompson in The Old Homestead. Mrs. Brown Potter next.

Mattie Vickers delighted large houses at Harris' in Jacquine and Cherub. This week Scott and Mills in Chip o' the Old Block. Next, Hardie and Von Leer.

Items: Jack Dempsey and William Madden this week at Kernan's in Round New York.—O'Neil and McCabe in Muldoon's Picnic at Wonderland.—Mrs Scott-Siddons gave a well rendered programme to good house at Congregational Church 16. She arrived the Saturday before and was extremely busy paying and receiving calls. She was the guest of E. B. Youmans, Chief Clerk of the Treasury, and his wife.—Harris' Bijou has a new local manager, S. H. Friedlander, for several years at Harris' Louisville Theatre, replaces E. G. Haynes, who made many friends during his stay here.—Osmond Tearle and Minnie Conway, of Wallack's, are visiting Mr. and Mrs. E. M. Bennett, of this city.—Charles Dickens in readings of his father's works at the Congregational Church 23. The advance sales indicate a very large attendance.

FLORIDA.

JACKSONVILLE.

Park Opera House (J. D. Burbridge, manager): A large and fashionable audience greeted Louis James and Marie Wainwright in Gretchen 19. This play was exceptionally well rendered and gave much satisfaction.

GEORGIA.

AUGUSTA.

Market Hall (S H. Cohen, manager): Mendelssohn Quintette Club 16 under the auspices of the Y. M. C. A. gave a charming performance to a crowded house. The merit of the club, aided by the strenuous efforts of the association, secured handsome receipts. Winsome Katie Putnam in Erma the Elf 18 to a fine audience. An impromptu affair of some interest to the profession occurred afternoon of 18. On Miss Putnam's arrival a happy thought struck one of the directors of the new Opera House. She was invited to lay the corner stone, she accepted and a very pretty ceremony was the result. Mr. W. Fleming delivered a short address on the subject of theatre and the drama and took occasion to compliment Miss Putnam upon the purity and modesty of her life, and congratulated the builders that they might be assured no unclean hand took part in the christening of the building. Miss Putnam was presented with a beautiful basket of Japonicas and violets.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Effie Ellsler in Woman Against Woman and Camille 13-14, to good business. Miss Ellsler was given an enthusiastic reception and was recalled at the end of every act. Co. good. The matinee was one of the largest ever seen here. Booth and Barrett 18 to a good house. The price of admission prevented a great many from attending; $4 is rather high for this city. Some seats sold at auction as high as $7.75. Both stars were given a grand reception. When the curtain went down on the last act the audience did not leave their seats, but applauded until the tragedians appeared. Mr. Lawrence Hanley, Savannah's favorite young actor, who played Lodovico, received a warm welcome from his friends.

ATLANTA.

De Give's Opera House (L. De Give, manager): Effie Ellsler; business only fair 16-17 on account of rain and excitement incident to sale of Booth and Barrett tickets. Booth and Barrett comb. 20-1 and matinee to the full capacity of the house. The plays were well received, but the scenery used is not in keeping with the balance of the performance. Louis James and Marie Wainwright 29-8, Rhea 20-1.

MACON.

Academy of Music (H. Horne, manager): Katie Putnam in Erma the Elf commanded good business 14. She is a favorite here. Mendelssohn Quintette Club; large audience 17. Booth and Barrett 19 in Othello. House crowded, standing room being scarce. Seats sold at $4 receipts nearly $2,500. Mr. Chase stated that through the South they had played to the capacity of the house everywhere.

ILLINOIS.

OTTAWA.

Grand Opera House (John Ferguson, manager): A Night Off 14 to a medium business. Co. and satisfaction excellent.

CAIRO.

Opera House (Thomas W. Shields, manager): Sid. C. France in Marked for Life 16; small house; fair performance; very cold weather.

Michael Strogoff (Charles L. Andrews' Minuet Car-

nival co); good business. In this play Harold Linson as Michael Strogoff was supported in a very able manner by twenty-two first-class actors and actresses. It is a Russian military drama, full of startling, comical and interesting events. The scenic effects and costumes are very fine indeed.

JOLIET.

Opera House (R. L. Allen, manager): Lost in London, 21, to excellent house. Margaret Mather in Romeo and Juliet, 23, to good business.

STREATOR.

Plumb Opera House (J. E. Williams, manager): Jan. 16 Bertram and Burbidge co. presented Augustin Daly's charming comedy A Night Off to a fair house. They gave one of the most refined and pleasing entertainments ever seen here. Sid. C. France in Marked for Life, a melodrama of a lurid cast, to a good house, 17.

ROCKFORD.

Opera House (C. C. Jones, manager): The Bostonians matinee and evening 15, presenting Bohemian Girl and Fatinitza. Large and fashionable audiences; standing room only at evening performance. Agnes Huntington in the dual character of Vladimir and Fatinitza fully sustained the role with her beautiful voice and charming manner. Tom Karl as Hardy, H. C. Barnabee as the Pasha, and Riccardo Ricci as the Count ably filled their parts and gave universal satisfaction. A reception was given the co. at Hotel Holland at close of the opera. The snow blockade delayed the co. matinee performance which did not commence until 3:30.

DANVILLE.

Grand Opera House (A. W. Heinly, manager): Joseph Adelman in May Blossom 20; light house but first-class entertainment.

Item: Leslie Davis, of Bayse-Davis co., formerly manager of the Grand, is visiting in the city. He left the co. in the South and reports good business.

BLOOMINGTON.

Durley Theatre (Tillotson and Fell, managers): Lillian Lewis 16-17 in Lena Despard, or As In a Looking Glass, to splendid business. Sid. C. France 19-20 in Marked for Life and The James Boys to light business.

Grand Opera House (A. St. Lorenz, manager): McCarthy's True Irish Hearts 19 21 to crowded houses.

ELGIN.

Lillian Lewis in L'Article 47 to appreciative audiences 13-14. She fairly captivated a well-filled house by her rendition of Lena Despard in As in a Looking Glass. Miss Lewis has lately reorganized her troupe, having an entire new and good co. directly under her own management.

Mons. Ovide Musin and co. gave a well-received concert 14 to a large and fashionable audience, the entertainment being a complimentary one.

OTTAWA.

Opera House (F. A. Sherwood, manager): Joseph D. Clifton's Ranch King to a small and disgusted audience 17. Milton Nobles and an evenly balanced co. presented from Sire to Son 20, to a large and enthusiastic audience.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Newton Beers in Lost in London to fair business 17-18; performance very satisfactory. Kate Castleton 26, Beach and Bowers' Minstrels 28, Minnie Maddern 31, Streets of New York Feb. 3, Lizzie Evans 4, Cora Van Tassel 7, P. F. Baker 11, Sweatnam, Rice and Fagan's Minstrels 17, Around the World in Eighty Days 21.

Items: The ladies of the Inter Nous Society, assisted by the leading amateurs of the city, produced the original American opera, Rosita, at the Opera House, 23 4, to fine house. Some forty or fifty local singers took part. The advance sale was very large.

INDIANA.

INDIANAPOLIS.

At English's, J. B. Polk was billed to appear 19-21 but about noon on the 19. Manager Talbott received a wire from Polk that he would not play the date at the advertised prices.

Museum: Monroe and Rice closed a phenomenal week 21. The S. R. O. sign was frequent. Co good. True Irish Hearts 23-8. Scott and Mills in A Chip o' the Old Block Feb. 6-11. Australian Novelty co. 12.

Elbow Shots: D'Alvini joined Herrmann here and will act as stage manager.—James Whitcomb Riley, the Hoosier poet, was given a benefit at the Grand 18. The house was crowded.—The Nanon Quartette, composed of Ainsworth, Osburn, Mayhew and Kessler has been organized and will take the road.—C. O. Tennis, of Lights o' London; Dudley McAdow, of Mixed Pickles; Johnson, of the Bostonians and other notables are on the arrived and departed list.—May McFall debuted with the W. H. Riley co. at Franklin.—The suit of Rice, Hart and Ryman against Dickson and Talbott for alleged violation of contract was a stupendous farce. Rice, Hart and Ryman claimed a contract to play at the Exposition Building at Louisville and on arrival found they had not been billed and no preparation made to receive them. The case was dismissed the plaintiffs' not being represented.—Frank Frayne was given three degrees in a local K. of P. Lodge during his engagement here and three of the Lottie Church co. were initiated in the Elks.

CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): Joseph Adelman and co. in May Blossom to fair business 18. Lillian Lewis in L'Article 47 and As in a Looking Glass 20-1 to large and enthusiastic audiences. Good co.

EVANSVILLE.

Opera House (I. J. Groves, manager): Only a Woman's Heart to fair house 16, presenting good show. With this exception the week has been barren of events. Bayse-Davis co. 23 8.

SOUTH BEND.

Oliver Opera House (J. and J. D. Oliver, managers): Nat C. Goodwin in Lend Me Five Shillings and Turned Up came 18 to crowded house.

KOKOMO.

Opera House (Howard E. Henderson, manager): C. A. Loder in Hilarity 18 to large house, giving general satisfaction. Co. is composed of very clever people. Band and orchestra best that have appeared here this season. Fox and Dalton Feb. 3.

Items: Mr. Loder informed your correspondent that Lima, O., was the only town they had struck where they called "gold-headed umbrellas clubs."—Wish to thank Mr. L. and co. for many courtesies shown.

PRINCETON.

Euterpe Hall (O. M. Lichenor, manager): Genevieve was given 2, very creditably by local talent, to good house. Ford's Opera co. had poor houses 4-7. Beach and Bowers' Minstrels 9, to large business in spite of sleet and rain. Very cold and icy weather hurt Joseph Adelman's May Blossom 16.

ANDERSON.

Doxey Music Hall (C. T. Doxey, manager): Greiner's Bad Boy co. 16; good house; poor show. Loder's Hilarity co. to small but well-pleased house 19. First-class show. Andrews' Michael Strogoff to standing-room and caught on, 20.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): May Blossom, with Joseph Adelman starring as Uncle Bartlett, to fair house 17. Helen Blythe appeared in Only a Woman's Heart 18, to medium business. Aunt Bridget 23; Pat Rooney 24 5.

FORT WAYNE.

This has been an unusually quiet week at our theatres, the only attraction being Helen Blythe at the Masonic Temple in Only a Woman's Heart. She failed to draw as largely as was expected. Frederick de Belleville and Viola Allen in Hoodman Blind came 23-4. City Band concert 25. On this occasion, Fannie Bloomfield, the distinguished pianist, made her second appearance in this city this season. Frank Mayo in Nordeck 26; Munroe and Rice 28; Night Owls 30; Fantasma Feb. 2-4.

At the Academy, Cal Scott announces Stetson's U.T.C. 26; Pat Rooney 31.

MADISON.

Grand Opera House (Rea and Shaugnessy, managers): Bayse and Davis' Ideal co. to fair houses and good satisfaction 8-14. Field's Operatic Minstrels 20, to big house.

HUNTINGTON.

Opera House (Filson and Emery, managers): Charles A. Loder's Hilarity co played to very large house 19. Ideal Opera co. in Erminie 28; Lizzie Evans Feb. 1.

MICHIGAN CITY.

Opera House (Weiler and Leist, managers): Graham Earle Dramatic co. played a week's engagement here, commencing 16, giving a change of bill nightly, to good business.

IOWA.

BURLINGTON.

Grand Opera House (John C. Minton, manager): A rattling big house greeted Milton Nobles in his new play From Sire to Son 17. The piece was effectively given, the minor as well as major parts being in good hands; the result was a great hit. Bartram and Burbidge's Night Off co. appeared here 19 to a fair audience, giving a thoroughly enjoyable performance. The co. is composed of ladies and gentlemen in the best sense of those terms, and it is to be regretted that they should have gotten into the difficulties which have caused them so much annoyance and hardship. It seems that a former member of the co. brought suit for salary claimed to be unpaid, attached the baggage and interfered with the progress of the party very seriously. Bonds were finally obtained, and the several nights off the routes will, it is to be hoped, be followed by better nights and luck the remainder of the journey.

KEOKUK.

Keokuk Opera House (D. R. Craig, manager): From Sire to Son to large and well pleased audience 16. Keene and Hoodman Blind who had applied for dates in this week did not connect. Rentfrow's Pathfinders week of 23 at reduced prices to big business. Minnie Maddern in Caprice 30, Joseph O'Neill Feb. 3, Cora Van Tasselli & P. F. Baker 10, Monroe and Rice in Our Aunt Bridget 14, Herbert H. Winslow's Town Lots 18, Around the World in Eighty Days 23, Kate Castleton 29.

SIOUX CITY.

Academy of Music (W. I. Buchanan, manager): The Katie Pearson Comedy co. have been here ten days, playing to crowded houses. Thomas W. Keene in Merchant of Venice 27.

DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers): Charles L. Andrews' co. played Michael Strogoff to a good house 13. Performance satisfactory. Gorman Brothers' Minstrels, 18, presented an entertainment above the average in quality to a fair house.

MARENGO.

Opera House (M. W. Stover, manager): Herr Andre's Alpine Concert co. appeared here 19 to crowded house. Concert troupe the best that has visited us. A Farmer's Iron Will Feb. 1.

IOWA CITY.

Opera House (J. N. Coldren, manager): Daniel Sully in Daddy Nolan delighted a very large and enthusiastic audience 19. Max Arnold as Frederick Eichler made a decided success.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Daniel Sully co. in Daddy Nolan to fair business 16. The play is full of humor, with songs and dancing, which were frequently encored. Mr. Sully is a good comedian. Marinelli's Cosmopolitan Congress co. 17 to moderate house. A good specialty co. and gave satisfaction.

KANSAS.

NEWTON.

Ragsdale Opera House (Joseph B. W. Johnston, manager): Joseph R. Grismer and Phoebe Davis in Called Back played a return engagement 16 to a large audience. The co. is the same as before, and is one of the best all around ones.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): George C. Boniface in Streets of New York, with quite a lot of good special scenery and a number of good people in the cast to excellent business 13-14. W. J. Fleming's Around the World in Eighty Days co. 18-19. Good show; good business. Conried Opera co. in Gypsy Baron 20-1.

Grand Opera House (C. F. Kendall, proprietor): Frank Lindon gave Damon and Pythias as the bill 18-19.

WICHITA.

Main Street Theatre (J. A. Lodge, manager): Laura Dainty is doing Little Barefoot this week, supported by the regular stock co. The extreme cold weather has interfered somewhat with the attendance, but business has averaged fair since the opening of her engagement.

Museum: The Charcoal Burner is the bill this week. It is drawing well. Next week The Boy Scout.

Items: Conried's Gypsy Baron co. will open the Crawford-Grand Feb. 2.—Fred Dixon, of the Main Street, thinks of taking a co. on the road soon.

McPHERSON.

Opera House (E. H. Heithecker, manager): E. M. Gardiner's Streets of New York to poor business 19; caused by bad weather. Fleming's Around the World in Eighty Days co. 26.

LEAVENWORTH.

Crawford's Opera House (L. M. Crawford, manager): Around the World in Eighty Days to a small audience. The piece is a spectacular absurdity. The Conried English Opera co. gave The Gypsy Baron to a large audience 19. The parts were all well sustained.

ATCHISON.

Newton Beers' Lost in London co. fair house-performance 12. Mr. Beers in the role of Job Armroyd proved himself an actor of high merit. Miss Raymond is a very clever actress and deserving of special mention. W. J. Fleming Around the World in Eighty Days 16; poor business; ordinary co. W. H. Power's co., The Ivy Leaf, 17; good house; very excellent co. Their songs received many encores. The Conried Opera co., Gypsy Baron, 18. They were greeted by one of the largest and most fashionable audiences of the season. This is one of the best cos. that has ever visited Atchison. They were fully appreciated. The grand match and drill was superb, and attracted immense applause.

SALINA.

Salina Opera House (T. L. Bond, owner): Frank Lindon to poor business in Monte Cristo 13-14. George Boniface in Streets of New York 18 to big house; Kate Castleton March 20; Bensburg Opera co. April 11; Baird's Minstrels 25. The lectures and a concert co. under local management during February and March.

KENTUCKY.

LEXINGTON.

New Opera House (Scott and Mann, managers): Robert Downing in Spartacus the Gladiator 19. The house was crowded from pit to dome. Numbers were turned away from the doors. Mr. Downing is a great actor, a man of fine physique, strong and clear voice. His support excellent. He was repeatedly called before the curtain.

OWENSBORO.

Opera House (R. M. Conway, manager): Eunice Goodrich to large houses 16-21. The co. is an average specimen of the "popular price combs" that are now flooding the country and proving such big bonanzas. Special mention should be given of James McCann and L. Mabb, who are painstaking artists and quite clever in their different roles. Business in the theatrical line is picking up considerably and the outlook is very fair. There are a number of good dates open between middle of February and middle of March that managers would do well to note. Nellie Free 26-8; Michael Strogoff 30; Ben Maginley 30-Feb. 1.

LOUISIANA.

SHREVEPORT.

Tally's Opera House (Leon M. Carter, manager): The Shreveport amateurs, assisted by Lulah Ragsdale, the accomplished young artiste of Brookhaven, presented Eugene Aram for the first time in this city, to a fair audience, considering the bad weather which prevailed. The cast was good. Few professional cos. have favored us with a smoother performance.

MAINE.

PORTLAND.

Theatre: The production of The World, outside of the scenic and stage effects which were decidedly fine, was not an artistic success. J. Z. Little was stagey to a fault, and the ladies of the cast were unnatural and awkward. The comedy element was wholly lacking, and the best scenes in the play were an absolute failure.

City Hall: Stockbridge course. The last symphony attracted an immense audience notwithstanding the fact that one of the worst storms of the season occurred 18. The 'cello solo by Giese was a revelation and the Tannhauser overture grandly rendered.

Park Garden: The Byrne and Abrams Comedy co. have attracted large audiences during the week 16, and given the best of satisfaction.

Items: The Florences in Dombey and Son and Husband Hunting played 23-24. The Gilbert Opera co have been doing a big business in Lewiston 23. The Hayds give the last Stockbridge concert assisted by the Germanias of Boston. Dion Boucicault Feb. 3-4.

MASSACHUSETTS.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Mrs. Potter's appearance in Loyal Love 10, attracted a kindly but critical audience of liberal proportions at advanced prices. If Mrs. Potter is gifted with histrionic talent she certainly concealed most of it, being at times painfully artificial and unnatural. Kyrle Bellew as the adorer was as unsatisfactory as Henry Lee's villain was picturesque. On the Trail before a large house 13 proved a most realistic Western drama. Mantell in Monbars to delighted audience 16. The Drummer Boy, always immensely popular here, was given under G. A. R. management with an ideal cast 19 21 to very large attendance. Next week Ullie Akerstrom.

Fisk's Casino: Ticket-of-Leave Man Feb. 9-10.

City Hall: A treat musically were the two concerts by Gilmore's incomparable band 21.

Icy Inklings: Fred. Stoddard, of Chicopee, formerly with Ben Maginley and The Home Run co., joined Kittie Rhoades at Meriden, Ct., last week. The co. now play a repertoire of eighteen plays.—The Nobles' Happy Thought co. are reported to have played The Phoenix, Woman Against Woman and The Colleen Bawn during their three nights' engagement at Westfield last week.—Frank Smith, who has of late been in advance of Hennessy Brothers' Minstrels, has by means of forgeries and some other little irregularities placed himself where he is unlikely to herald the wandering minstrel for a considerable time to come.—Captain Jack Crawford's engagement to Peck and Fursman ended 20.

FITCHBURG.

Whitney's Opera House (J. W. Ogden, manager): Muggs' Landing co. gave satisfaction to fair house 16. The Daniel Boone co. did a good business 18. Maud Banks in Joan of Arc—return visit—20; good house.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Hen-[illegible]thers' Minstrels played a successful engage-[illegible] Mr. and Mrs. Florence 28, Daniel Boone comb. 31, Held by the Enemy Feb. 2.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Over the Garden Wall was played 16 to a hardly a fair sized audience. The co. is small. The W. S. Scanlan Dramatic co. gave A Celebrated Case 17. Veronna Jarbeau in Starlight 26.

WORCESTER.

Theatre (Charles Wilkinson, manager): The Bennett and Moulton Opera co. occupied the house the past week. There was a change of operas each night. The house was packed at every performance. Boucicault plays 26 8, Held by the Enemy 31-Feb. 1, Sol Smith Russell 2, The Two Johns 3-4.

Gilmore's Band at Mechanics Hall and Blind Tom at Horticultural Hall drew very good houses.

LYNN.

Music Hall (James F. Rock, manager): Blind Tom played to full house 15. A good sized audience turned out in a pelting snowstorm to witness Keep It Dark 17. The co. in the main is good; the play rubbish. Robert B. Mantell, supported by a fine co., in his great play Monbars to a painfully light house 18. Tony Denier's Humpty Dumpty 21, to a fair house. Frederick W. Millis, the ventriloquist lately imported by Manager Denier from Australia, is, as the programme said, "The most wonderful artist living," and his local "gags" were immense.

Items: Manager George S. Sidney will be associated with George Melville, the well-known clown, next season.—Hi Henry, Fun in a Boarding School, Joan of Arc and Daniel Boone this week. Burke and Burton's Minstrels next week.

LOWELL.

Music Hall (A. P. Partridge, proprietor): Tony Denier had a big house 19, Captain Jack Crawford in Daniel Boone 20, to heavy business. He severed his connection with the co. after the performance and will start out under new management, supported by Beulah, the Mexican star, Gus Williams did well 21. W. J. Florence 26, Murray and Murphy 31.

Huntington Hall (John F. Cosgrove, manager): George Knight in Over the Garden Wall 21, to an excellent house. Hennessey's Minstrels 26-8.

Musee: Fox and Ward had a good bill this week, and as they are prime favorites it is needless to say their friends crowded the house nightly.

HOLYOKE.

Opera House (Chase Brothers, managers): The business done by Ullie Akerstrom 9-14 was to packed houses. Miss Akerstrom is a very clever woman, and her dancing is the personification of gracefulness. Daniel Boone, 16, crowded house. The show was poor. Captain Jack Crawford and Wilson Rennie alone saving it from total condemnation. Gilmore's famous band presented their usual meritorious programme to a large house 18. The charming prima donna, Letitia Fritch, rendered the "Echo Song" with rare sweetness and intelligence and gave Balfe's "Sweetheart" for an encore.

Items: Victoria Temple is a pretty and talented woman.—Miss Akerstrom has my thanks for photographs, and Manager Frank Charvat for a finely bound copy of the lady's poems. Manager Charvat intends to introduce his star to New York theatre-goers in the Spring, provided he can find a suitable opening.—Captain Jack Crawford has left the Daniel Boone co. During an interesting conversation, he informed me that he was soon to join Beulah, the Mexican actress. By request he recited one of his poems between the first and second acts, entitled, "Why We Wear the Badge."—Miss Fritch, the prima donna of Gilmore's Band, is as pretty and unassuming off, as she is on the stage.

NORTHAMPTON.

Opera House (William H. Todd, manager): Daniel Boone co. played to a fair matinee and full house evening house 17 to an enthusiastic audience.

At the City Hall, under the management of William H. Todd, Gilmore's Band gave a concert at matinee 18 to the largest audience ever seen in this city at a matinee. Receipts over $400.

NEW BEDFORD.

Opera House (John S. Moulton, manager): Gus Williams in Keppler's Fortunes 16, to a trifle over $100. Keppler's Fortune is a very bad play, but the star is always welcome; his singing was heartily encored. Tony Denier 20, delighted a good-sized audience.

People's Theatre (William E. White, manager): Little Katie Hart made her first appearance in this city 16-7, to poor business. Her pretty face, graceful form and dancing won favor at once. Her play is the Quaker's Child. Uncle Tom's Cabin 19-21; well received. Gilmore's Band afternoon of 23 did fairly.

Chills: The Pomeroy co. are holding together and sticking by their plucky young manager, John W. Palmoni, and he will undoubtedly pull them through all right.—Herr August Kuntz, leader of Hooper's Pilgrim Band, was the guest last week of Professor D. J. Sullivan, cornet soloist of the band, at the latter's home in this city.—Katie Hart is far from well, and her manager, R. G. Morris, says she will rest in New York for some days before resuming work.—Professor William C. Lawton, a New Bedford boy, is delivering a series of lectures on the Greek drama at the Hawthorne Rooms in Boston.—I hope Mrs. J. C. Omey, the obliging manageress at the Opera House, will have her benefit earlier than she did last year. I believe it would boom the business at this house to a great extent. She can have her pick of attractions.—Professor J. S. Macmarray, author of "Leona" and other popular songs, returned to his home in this city last week from a visit to his publishers in England, who required his presence to settle some legal questions.—New Bedford Lodge of Elks gave a fine entertainment 22, when there were present Gus Williams, Frank Girard and D. D. E. G. R., John Dee of Boston and suite. Professors Kuntz and D. J. Sullivan, of Hooper's Pilgrim Band, assisted in the musical programme.—Lizzie Evans will go to San Francisco for six weeks beginning June 4. She will be supported by one of the Coast stock cos.

CHELSEA.

Academy of Music (James B. Field, manager): Janauschek appeared 16 in her famous play of Mother and Son. She was supported by a very fine co. and an excellent performance was given. There was a large audience, she being a great favorite always draws a good house. Mr. and Mrs. George S. Knight appeared 18 in their well-known play Over the Garden Wall. A very fine performance was given. Good house.

TAUNTON.

Music Hall (A. B. White, proprietor): Gus Williams in his new piece, Keppler's Fortunes, to small house 17. A terrific snowstorm kept many away. Those attending were well pleased. Mr. Williams and his songs were well received. Frank Girard as Dunc Nelson is deserving mention.

LAWRENCE.

Opera House (A. L. Grant, manager): Tony Denier's Humpty Dumpty to fair house 18. Co. fair. Daniel Boone co. headed by Captain Jack Crawford to good gallery. Co. above mediocrity. Burton and Burke's Minstrels to fair business 20-1. J. H. Burton's $10,000 dog circus was the principal feature.

Item: Captain Crawford of the Boone co. has left the co.; he will finish the season with Beulah in The Pearl of Mexico.

MICHIGAN.

DETROIT.

At White's Grand the greatest Irish team before the American public, Barry and Fay, gave three performances the first half of the week to delighted audience. The piece presented was McKenna's Flirtation. The Dalys, supported by Lizzie Derious in Upside Down 19-20, was the attraction. Thatcher, Primrose and West's Minstrels gave two performances 21. George Primrose's Dude was a hit. Imre Kiralfy's spectacular production of Lagardere, the Hunchback of Paris, will be presented 23 8, with usual matinees.

At the Detroit, A Rag Baby was played, with Charlie Reed as Old Sport. This funny piece was never presented in better shape. The MacCollin Opera co. gave four performances 19 21, to large houses. N. C. Goodwin in Lend Me Five Shillings and Turned Up 23, was greeted with a full house. The Campanini Concert co. gave one performance 24.

At Whitney's Grand, Beacon Lights was played every evening the past week to good business. Under the Gaslight 23 8.

At the Casino Gus Hill's Novelty co. occupied the house 19-21, to good business. Lilly Clay's Burlesque co. 23-8.

At the Wonderland there has been the usual bill, and good general business was done.

BAY CITY.

Grand Opera House (Clay, Buckley and Power, managers): 18, The Kermess and Loan of a Lover, by local amateur talent, under the auspices of the Trinity Church Society. 19, the Dalys in Upside Down were very well received. Matinee and evening 21, John F. Ward in The Doctor played a benefit to the Bay City Fire Department, and by their aid secured a full house all around. Helen Blythe 27-8; Ellis Feb. 2; Golden Giant 7.

GRAND RAPIDS.

Powers' Grand Opera House (George E. Gouge, manager): Nat Goodwin in Turned Up and Lend Me Five Shillings 16. Goodwin as the undertaker, Caroway Bones, kept up his reputation for being funny. The most brilliant audience of the season. Clara Morris' performance of Rene de Moray 20. The star has added another triumph to her list.

Redmond's Grand (C. H. Garwood, manager): Oofty Gooft, in Under the Gaslight 16-21. The support fair. Business good. Hicks and Sawyer's Minstrels 26-8.

COLDWATER.

Tibbit's Opera House (George Klock, manager): Sol Smith Russell in Bewitched 16 to a large and delighted audience. Mr. Russell is a prime favorite in this city.

JACKSON.

Hibbard Opera House (W. Waldron, manager): Reilly and Wood's Specialty co. played to fair business and gave good satisfaction 14.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Nat C. Goodwin appeared in a double bill 17—Lend Me Five Shillings and Turned Up. The performance was for the benefit of the Lodge of Elks and was a success. An audience which tested the capacity of the house was present, and all were more than pleased. The Obstinate Family will be given by local talent 25 for benefit of the poor. MacCollin Opera co., 26 8; Charles J. Ellis, 30; Thatcher, Primrose and West 31.

Opera House (F. H. Chase, manager): Boston Opera co. have had fair houses 16-21 and gave satisfaction.

OWOSSO.

Salisbury's Opera House (F. Ed Kohler, manager). A comedy co., under the management of N. A. Morrill, presented McFadden's Triumph 19 to a fair-sized audience. Patrick Nelson as McFadden was well received.

PORT HURON.

City Opera House (L. A. Sherman, manager): Ida Van Courtland, supported by the Taverner Dramatic co. 12-21 with two matinees at cheap prices to packed house; same nights S. R. O. Her repertoire consists of London Assurance, A Dangerous Woman, A Scrap of Paper, Claire and the Forge Master, The New Magdalen, Engaged.

IONIA.

Opera House (K. R. Smith, manager): John F. Warde in The Doctor here 20 to fair business.

EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley, managers): J. B. Ward Comedy co. entertained a small-sized audience 14. The Doctor was the play given. Mr. Ward as Higgins was droll, and at once stamped himself a first-class comedian. A fair sized audience greeted the Dalys 17 in their musical comedy, Upside Down. The piece has nothing to recommend it in the way of plot, but as a vehicle of fun it is an unqualified success. The co. is a clever one. The audience was kept in good humor throughout the entertainment. Splendid audiences greeted the great actress, Clara Morris, 18-19. This was the lady's first appearance in this city, and it partook very much of an ovation. Miss Morris' reputation as an emotional actress had preceded her and the audience expected a rare treat, in which they were not disappointed. Renee de Moray and Article 47 were the plays produced. Excellent support.

FLINT.

Music Hall (H. E. Thayer, manager): Patrick Nelson in McFadden's Triumph 20; slim house. Ida Van Courtland co. 23-8.

LANSING.

Opera House (M. J. Buck, manager): Dalys in Upside Down 16. Daniel Daly received most of the applause and deserved it. McFadden's Triumph to a poor house 18.

MINNESOTA.

DULUTH.

Grand Opera House (John T. Condon, manager): The Bostonians played the most successful engagement of the season this week. The prices were advanced to $1.50. The utmost capacity of the house was taxed at each performance. The operas given were The Poachers, Fatinitza, Fra Diavolo 9 11 (matinee) and Fanchonette. Where there are so many points of excellence displayed, one can only speak in general terms of praise. The favorite numbers were encored and the co. responded with a promptness and amiability so characteristic of its members. Marie Stone's voice is as rich and flexible as ever, and her acting is a constant surprise. Her dance in Fanchonette is one of the most laughable bits that your correspondent has ever seen. Agnes Huntington's rendition of Vladimir in Fatinitza was a fine piece of work, both musically and histrionically considered. Messrs. McDonald, Barnabee and Frothingham sang and acted with their old-time vigor. The new tenor, William A. Xanten possesses a voice of great sweetness and power in the middle and lower registers, but the upper notes are somewhat weak and uncertain.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Thomas W. Keene to full house 16. Julius Cæsar was rendered capitally; his support is fine, having Joseph Wheelock, Arthur Elliott, Adolph Jackson, Constance Hamblin and Anna Boyle as support. Ezra Kendall in A Pair of Kids 17 to a fair house. The play was as good as ever and was received with shouts of approval.

WINONA.

Opera House (George B. Russell, manager): Ezra F. Kendall in A Pair of Kids delighted a full house 18. Arthur Dunn as Flip caught every one. Josie Devoy took Jennie Dunn's place as Daisy and gave entire satisfaction. T. W. Keene 21, Minnie Maddern 23.

MINNEAPOLIS.

Hennepin Avenue Theatre (E. F. Richards, manager): The Minnie Maddern co. has been notable in many ways 15 20. Never before has an actress been greeted with such delight. Large houses every evening have attested the genuine pleasure that Miss Maddern's remarkable naturalness gives to the playgoer. Her leading man, L. R. Willard, though not showing the dash and verve so noticeable in Arthur Forrest, acts capably and at times with much feeling. Charles Stanley, Harry De Witt and Odette Tyler sustained their roles admirably, and Harry Wilson as Jethro Baxter gave one of the best pieces of character acting seen here for some time. Through the courtesy of Manager A. S. Miller benefits were given for the Sons of Veterans, at which were present the Governor and staff and the Mayor and City Council, and for the Press Club, both of which were decided successes.

Grand Opera House (J. F. Conklin, manager): Henry E. Dixey in Adonis, 18-21, drew crowded houses. The support, if support it can be called, for every one seemed to be a specialist, was good, and the few old jokes that were given were dished up palatably. If it had not been for the prestige Adonis has, Minneapolis people would have condemned parts of it as too much on the variety—Lilly Clay order.

Mention: The Press Club of this city presented to Miss Maddern a dainty sleigh for the white pony given to her in Detroit.—J. Page Smith, formerly with Charles Benton, in female comedy parts, being now at liberty, is organizing an amateur minstrel show for the benefit of the Press Club.

ST. CLOUD.

Opera House (C. F. Macdonald, manager): Ransom Dramatic co. in repertoire 16-21. Good co. Poor business, owing to opening of toboggan slide. Frank Beard, lecturer, Feb. 4.

Item: A subscription is in circulation to get Clara Louise Kellogg sometime in March. If 350 or 400 tickets can be sold at $1.25 she will come.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Held by the Enemy 11-21. A good co., giving a neat and enjoyable performance; good houses and pleased patrons. James E Wilson, William Haworth, Charles W. Stokes and Paul Arthur played their roles admirably with noticeable favor. Kate Denin Wilson played in good style. Blanche Thorne, a very prepossessing and clever young actress, played nicely and made a favorable impression. Hattie Schell is a bright young actress and very captivating. The performance throughout gave general satisfaction. Dixie in Adonis week 23 8.

Olympic Theatre (Edwin P. Hilton, manager): Attraction 16-21, a good novelty and specialty co. presented a good bill to a light week's business.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): George C. Boniface in Streets of New York 6 7, to fair business. Bartholomew's Equine Paradox 9-12, to good audiences considering weather. Newton Beers' Lost in London 13; fair busines.

Item: Heavy snow and extremely inclement weather all through this section has seriously hampered theatrical busines and caused broken dates.

SPRINGFIELD.

Music Hall (J. A. Simon, manager): Caste and Streets of New York 16-21, to good business.

Frisco Opera House (E. L. Fahy, manager): The John E. Negrotte co. to fair business 16 21. This co. is made up of the boldest play-pirates ever seen in this city. They played Silver King and Phoenix.

Items: J. A. Simon, the present manager of Music Hall, has secured the management of the new Grand, just completed.—Miss Gearn, of the stock co., leaves next week to fill a St. Louis engagement.—Vacancies filled by Mr. and Mrs. Charles P. King.

KANSAS CITY.

Bonny Kate Castleton has been delighting large audiences all the week at the Cootes. Her naive and quiet acting has endeared her more than ever to her hosts of friends in the city. The co. is superior to the one of last season. Mr. Fay, as the lunatic, is a clever comedian. The singing is an attractive feature of the play. Miss Castleton costumes her part handsomely.

Lilian Olcott has been drawing very poor houses in Theodora at the Gillis. Miss Olcott does not give a variety performance though. The play is gorgeously mounted, and the performance was quite smooth.

The Campanini Concert co. gave a one-night's musicale entertainment at the Warder Grand Monday evening. Large fashionable audience and an excellent programme were the features.

Henry Chanfrau has been drawing good houses at the Ninth Street Theatre all the week in Kit the Arkansas Traveller.

Gossip: The property man of the Campanini Concert co., Charles Campbell, fell from a wagon while en route to the Union depot with the scenery breaking his leg. He is at the Sisters' Hospital.—Corydon F. Craig, ex manager of the Warder Grand Opera House, is now manager of the Museum.—A delegation of Omaha Elks will arrive to-morrow and be the guests of the local lodge. In the evening they will witness Kate Castleton in Crazy Patch at the Cootes.—Lilian Olcott carries a revolver in her valise, and when see found that the city was overrun with footpads she had it carefully oiled ready for any emergency.—The management of the Warder Grand Opera House will likely go to Jordan and Paddock, but it is not likely they will not assume control till next Fall.—Owing to the reign of terror in this city, caused by footpads, the managers of the several opera houses are thinking seriously of providing armed escorts for all reserved seat patrons and box parties will be furnished with a company of artillery.—Last Monday evening a beautiful floral tribute was handed over the footlights to Kate Castleton. Hastily glancing at the card, she said: "I don't know which I fear the most—the lunatic or the dude." The donor of the flowers very likely wished he was dead after that shot.—Eddie Fay, the eccentric comedian of the Castleton co., as the lunatic, made quite a hit here. That maniac laugh of his will drive men to drink and give women the nightmare.—W. B. Sutton, usher at the Coates is seriously ill.—W. S. Cleveland, manager of Haverly's Minstrel, tried a new first-part here last Saturday evening, and it was not a bowling success, as it was hoped it would be.—Henry Chanfrau and mother will play in a new piece next season.—Lieutenant Paddock, the new aspirant for managerial honors, is an officer in the regular army, and has a five years' leave of absence on account of a wound received in a battle with the White River Utes.

SEDALIA.

Opera House (H. W. Wood, manager): W. H. Power's Ivy Leaf co. won the unqualified approbation of good attendance 16. Bartholomew's Equine Paradox created and retained a lively interest for balance of the week, including matinees. Lilian Olcott 26-7.

MISSISSIPPI.

VICKSBURG.

Opera House (Piazza and Botto, proprietors): Benjamin Maginley in Inshavogue drew only a fair house 18. Maginley is a clever versatile actor with plenty of genius, aided by long [illegible]. The rest of the co. is poor. Taken as a whole the play was enjoyed by the audience, which was more charitable than critical.

NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): Dixey's Adonis comb. return engagement to large houses, 16-17. Mr. Dixey is very graceful and the costumes are quite rich. Marinelli's Aggregation, lively business, 18-19. A good variety show headed by a horribly agile contortionist. T. W. Reeve 27-8, Kiralfys' Around the World, Feb. 2-4.

Items: The Grand is dark this week. Cora Van Tassel is expected 26 8. Clio 30 and James O'Neill 31-Feb. 1.—Amelia Summerville rejoined the Adonis troupe here taking her old place as Rosetta in a most satisfactory manner. Messrs. Rice and Dixey were present at the opening of the Omaha Press Club rooms Monday night, and added greatly to a most enjoyable occasion. Mr. and Mrs. Nahan Franko have associated themselves with the Adonis comb., the former as leader of the orchestra and the latter as Artea.

HASTINGS.

Kerr Opera House (Dave Taggart, manager): Marinelli's Congress and Big Four Vaudeville fill the house 16. The co. is composed of some excellent specialty artists, especially Raffin with his porcine wonders. Professor Francois in his lightning sketches certainly outdone the great Nast in that line, and went ahead of Nast by drawing his pictures upside down. Miss Lottie Elliot, endurance rope dancer, won deserved applause, and Marinelli himself outdone any "human snakes" ever seen here in circus or hall. The co. throughout was good and was well received.

Andrew's Opera co. played 20-1, Only a Farmer's Daughter 24-5.

LINCOLN.

Funke's Opera House (Fred. Funke, manager): Marion Abbott co. presented fairly well Only A Farmer's Daughter and Moriarty the Corporal 16-17; good houses.

Items: Around the World in Eighty Days, which should have appeared at the Funke 14 was unable to do so on account of the blizzard. The Bonnie Goodwin co. is trying to stay the week out at the People's, but are playing to small audiences. The co. is a lamentably poor one and should try smaller towns.

NEW HAMPSHIRE.

NASHUA.

Theatre (A. H. Davis, manager): Hennessy Brothers' Ideal Minstrels showed three nights, 16-18, to fair business; rather small co.; performance not up to the usual standard.

DOVER.

City Opera House (George H. Demeritt, manager): Ince Comedy co. in Fun in a Boarding School to one of the largest and most appreciative audiences of the season 16. Mr. Ince as Jeremiah Gimcrack kept the house in a continual roar. The supporting co. was first-class. Special mention is due Millie Smith, a charming petite miss of six, who sang and danced herself into the favor of the audience. Keep it Dark co. to good business, giving perfect satisfaction 20.

NEW JERSEY.

TRENTON.

Taylor Opera House (John Taylor, manager): McNish, Johnson and Slavin's Minstrels packed the house 16. The performance was very tame. That Annie Pixley in The Deacon's Daughter is a favorite here is evident from the fine audience which greeted her 18. The theatre was crowded to the doors. Her support was good. Gorman's Human Nature co. 21, gave a miserable performance to good business. Atkinson and Cook 23 8. Arthur Rehan 30; Charles Dickens, Jr., 31; Robert Downing Feb. 1; Hoyt's Tin Soldier 4.

Masonic Temple Theatre (A. Philion, manager): Arizona Joe drew fine houses last week and gave a remarkably good show. Early Birds 26-8.

NEW YORK.

ALBANY.

Jarbeau's engagement at the Leland during the first half of last week was largely successful, the audience increasing in size as the engagement progressed. Thursday evening ushered in the great event of the season, the performance given in compliment to the Actors' Fund. One of the most distinguished audiences ever gathered in our popular playhouse assembled to do honor to the occasion. The Governor of the State and many members of the Legislature, representatives of from the State departments, city officials and a large representation of the culture and intelligence of the town were interested auditors, and the programme from beginning to end received unequivocal commendation. The entertainment began with a monologue by Mathilde Madison, which was admirably done, and won a recall for the artist. Maude Harrison and Walden Ramsey in A Happy Pair were next in order, and it is quite safe to say that the delightful little bit never had a more charming portrayal. The appearance of Manager and President Palmer was the occasion for a hearty greeting, and his address, delivered in a polished manner, was a model of appropriateness and brevity. When the curtain rose for the production of Old Love Letters a storm of applause greeted Agnes Booth, and Mr. Whiting's entrance was also the signal for a vigorous outburst. Of the delight experienced in the rendition of the charming comedy by two such thorough artists many readers of THE MIRROR are familiar. Comment, therefore, is unnecessary. It is one of the classics of the American stage, and it was given in such an artistic manner as to leave no point for adverse criticism. Alexander Salvini's recitations, The Charge of the Light Brigade, and an Italian version of Schiller's The Glove, the latter in response to an encore were admirably given. At this stage of the programme there were loud calls for Mrs. Leland, who came to the front, and in a few expressive words unburdened the overflow of her generous heart in thanks to her friends in front, and concluded by announcing that the amount to be placed to the credit of the Fund would reach near $1,250. The concluding event of the evening was Dion Boucicault's Kerry with the author, Louise Thorndyke, Julia Stuart, Marion Mitchell, J. Padgett and Fred. Corbet in the cast. The comedy being new to Albany was awaited with interest, and it was most thoroughly enjoyed. The splendid acting of Mr. Boucicault as the old servitor, and the excellent support given by the others made it one of the gems of the evening, and the audience remained seated until the curtain rose to a recall. Thus ended one of the most delightful entertainments ever given in this city. And to our leading spirit, our popular lady manager, a large share of praise is due. She labored earnestly and faithfully, and her reward came in the satisfaction of materially aiding a magnificent institution. To the Hudson River Railroad, to the proprietor of the Delaware in this city the thanks of the profession are due for the courtesies extended. To the Leland orchestra and to the attaches of the theatre acknowledgment is due for their service for the occasion. The receipts entire will be turned over to the Fund.

Natural Gas, as presented by Gilbert, Donnelly and Girard, were seen at the Leland 20-21, and also at the matinee to fairly large audiences. The piece created a vast amount of amusement, and was voted a decided go. McNish, Johnson and Slavin's Minstrels drew the usual large audience on Monday night of the current week, and they provided an amusing entertainment.

Estelle Clayton in A Sad Coquette is due on Tuesday and Wednesday, and R. B. Mantell in Monbars will be run during the latter portion of the week.

The Dowling-Hasson comb. in Nobody's Claim played to the capacity of the house at the Museum last week. J. B. Studley in A Great Wrong opened to a big audience on Monday of this week. For next week, Wallick's Cattle King is underlined.

UTICA.

Opera House (Jacobs and Proctor, managers): Under the Lash to fair-sized houses 16-17; gave good satisfaction. Casino Opera co. in Erminie drew a large and handsome audience 18. This was the third time for the opera in Utica by the same co., and nothing was omitted that could add to the enjoyment of the occasion. Alone in London drew a large audience 19. Cora Tanner, who assumes the leading role, is a [illegible]. Her support excellent, and the [illegible] fine. T. J. Far-

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at 145 Fifth avenue, corner of Twenty-first street, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE, . . EDITOR

SUBSCRIPTION.—One year, $4; Six months, $2.
ADVERTISEMENTS twenty cents per line, agate measure. Professional Cards (3 lines), $3 per quarter. Terms cash. Further particulars mailed on application. Advertisements received up to 1 P. M. Wednesday. Foreign advertisements and subscriptions taken at home office rates by our European agents, The International News Company, 11 Bouverie St. (Fleet St.), London, England; Grande Hotel Kiosques, Paris, France; F. A. Brockhaus, Linkstrasse 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 29, Leipzig, Germany; F. A. Brockhaus, 4-1 Plankenguss, Wein 1 (Vienna), Austria, where THE MIRROR is on sale every week

THE MIRROR is supplied to the trade by all News Companies.
Make all cheques and money orders payable to
THE NEW YORK MIRROR.

Entered at he New York Post Office as mail matter of the Second Class.

NEW YORK . . JANUARY 28, 1888.

MIRROR LETTER-LIST.

Allen W., L.	Lingard, Cath.
Andaser, Ernest	Longworth, D G.
Atwood, C. T.	Musgrove, W. H.
Abbott, Rev.	Maris, Setta
Aborn, Milton	Morison, I.
Allen, W. H.	Marten, Luke
Arnold H. C.	Marriott, Chas.
Allen, Viola	Marble, Earl
Aveling, Willett	McDonal, Frank
Balfe, Louise	McAllister, Phoss
Ben, Geo. F.	Mander, Fred.
Brisc e, Ray	Montford, May
Brock, R. H.	Mortimer, Chas.
Brooks, James E.	McNeill, Katherine
Bertram, Helen	McIntosh, B. H.
Boston, R. W.	Munroe and Rice
Brown, W. H.	Mitchell, J. C.
Behrens, M.	Mills, T. E.
Barry, W. J.	Mason, John S.
Bully, J. S.	Mathews, John
Bunnell, Virgil	Miller, George
Brand, John	Martinelli, J.
Busby, J. E.	Mandeville, W. C.
Calise, Myron	Nobles, Milton
Cline, C. B.	Neuville, Augusta
Clifford, Harry	Nale, A. F.
Cleves, Lillian	Nicholson, Paul
Cotton, R. F.	Nugent, J. E.
Cooke, Billy	Owens, E. A.
Cooper, Geo. O.	Pomeroy, Louise
Cappianne, Mme.	Perkins, Walter
Clapham, C. T.	Price, Edmund
Carey, D. G.	Pew, Henry
Clark, Bessie	Paddock, H. S.
Christie, Ralph	Potter, H. Fred.
Collins, C. M.	Peirce, D. H.
Conyers, T. A.	Polley, R. W.
Charters, Lillian	Peters, L. R.
Corey, Steve	Purcell, Alice
Corlys, Sheridan	Post, Lilly
Conyers, F. A.	Palmeol, J. W.
Craigen, Maida	Quee, Fred. E.
Davis, F. E.	Russell, Harold
Durham, Sidney	Roberts, Chas.
Davidson, Dora	Rinehart, Mme.
Dunlap Opera Co, (Mgr.)	Randall, Miss A.
Devere, George	Raymond, Flit
Delhauer, Wm.	Randolph, J. W.
Davenport, E. L.	Robb, John W.
Dresser, Paul	Robe, Annie
De Bar, Blanche	Rhea, Mme.
Bagus, Louis	Sherley, Dello W
Fort, Gertrude	Stuart, May
Goodrich, Miss	St. Aubyn, C.
Gladys, Elsie	Shirley, Del.
Gilman, A. B.	Sheridan, E. V.
Gaylor, Charles	Spencer, Alex.
Gilmore, Patrick	Stein, Ben.
Gaster, Cl A.	Shandley, Marion
Granville, Walter	Sinclair, Florence
Gibson, Arthur	Scott, R.
Gray, Allen	Secor, George
Garland, A. R.	Striker, T. V.
Gardner, E. M.	Sydney, Myra
Gilbert, Laura	Spooner, Agnes
Hoge, Frank	Stewart, Graham
Hobby, Frank	Thorne, Edwin
Holman, John A.	Templeton, John
Humphrey, W. J.	Tenney, Kate
Herndon, Agnes	Tearle, Osmond, pkg.
Husted, A. L.	Thompson, Maud
Hochfeld, Max	Thompson, Charlotte
Hilton, John	Templeton, Fay
Howe, Dan	Thomas, Theodore
Hawthorne, C. A.	Thomas, Bettie
Hoyt, Chas.	Tragliettra, Signor
Henderson, A. C.	Vaders, Henrietta
Hopper, DeWolf	Verning, Bebe
Hagar, Chas.	Washborne, Clara
Jeffrey, Ida	Wilson, D. H.
James, Louis	Walker, Chas. J.
Jose, Geo. W.	Waters, Joe
Knight, G S.	Webber, E. T.
Keane, J. H.	Whelan, M. M.
Kennedy, Harry	Wallack, James
Kellard, J. E.	Wallace, J. J.
Kidder, A. R.	Walton, Carrie
Kelley, W. W.	Welty, M.
Lang, C. F.	Wahl, J. D.
Leonard, Mabel	Wyrogate, Chas.
Lange, Alfred	Young, D. R.
Lotta, Mme.	

The New York Mirror has the Largest Dramatic Circulation in America.

The Condition of the Drama.

Heart of Hearts is a safe, respectable, unobtrusive work. The characters and incidents are reliable, steady and temperate—used to harness and warranted to carry the audience through the evening without exciting any particular emotion, but affording pleasant exercise. It is the work of a skilled dramatist, but not of a strong one.

This production serves to illustrate the weakly condition both of author and public at the present time when a piece of this measure can fully satisfy an audience. It went on the first night with no wakefulness, no enthusiasm, but ambled pleasantly to its conclusion.

It was a safe play to produce, for the public could not with any consistency find fault with so much that it had already frequently approved.

Enthusiasm is now elicited by aquatic and gymnastic feats, and dramatic interest appears to lie chiefly in police cases, for such are the subjects of most of the popular plays from Fedora to Heart of Hearts. The deduction has become a line of business.

Has the Drama lost all its higher aims? And has the novelist, descended from Scott, Dickens and Thackeray to the very trivial crowd that will hereafter represent in history the literature of this half century?

It is the fashion of the day to sneer at Sheridan Knowles and Bulwer Lytton. They gave, perhaps, only plaster casts of such great figures as Virginius and Richelieu, but those were Titanic works when compared with the bric-a-brac of the present day. The much-abused Lady of Lyons lives; it was produced in 1837—fifty-one years ago. Will the best work of the best producer of the present day be alive in 1940? Will the names of either our pieces or our authors be recorded in the memories of our grandchildren?

The whole space of this time, with all its contents, will, like this baseless fabric of a vision leave not a wrack behind, for, as Coldstream says, "There is nothing in it." The dramatist makes the actor, and if the dramatist is trivial so will the actor become.

Bronson Howard struck a good subject in the idea of the Wall street operator whose humanity is dried up and withered by the influence of speculation, and whose death is due to the emotional over-strain. But, instead of making this altitude the study of a great work, he makes it a trivial detail of little consequence instead of a central figure. Such a character, well-developed, should afford a Moliere a companion picture to the Tartufe, instead of a string on which the *fantoccini* playwright strings his puppets, to jump his little jacks.

The time has come for another Sheridan or another Goldsmith to appear. Then we shall have another Garrick.

L'Abbe and L'Abbey.

L'Abbe Constantin and L'Abbey Henry are both popular subjects of commisseration just now. The play has earned the distinction of being one of the most pronounced failures of the season; the manager has given another evidence of his incapacity as the guiding-spirit of a stock theatre in the metropolis.

Why wasn't Mr. Abbey satisfied to continue in the field of theatrical speculation? There he is unequaled. In Europe his credit is better than that of any American manager, and he has the confidence and the choice of the leading foreign stellar attractions.

It is as a managerial "plunger" that Mr. Abbey excels. He has the nerve, the superficial indifference, the unruffled front that we naturally associate with the theatrical dicer. He has, in fact, the qualities of the daring speculator, and we all know that it is into the arms of the highest bidder that the exemplars of European art rush when they contemplate a professional visit to dear America.

But the very characteristics that qualify Mr. Abbey for this species of dramatic commerce disqualify him for the serious business of running a New York theatre of production with a permanent company attached. Here taste and tact, knowledge and skill, judgment and æsthetic resources are peremptorily required. The manager of such an establishment, in order to succeed, must be a manager in the highest acceptation of the term.

Mr. Abbey's failure at Wallack's was practically a foregone conclusion, for he lacked the vital requirements. When he returns to the business of speculation he will again swim in his element, but art rejects him as it does all such who lack in equipment.

The sentimentalist cannot avoid a feeling of sadness because of the quick fading of the glories surrounding the honored name yet borne by this declining house. There is a lingering love for Wallack's in the heart of New York, which even the persistent efforts of its present manager finds it hard to kill utterly.

It Stopped the "Herald" Press

If it is difficult, as used to be claimed in French politics, to govern Paris from Versailles, how much more to govern New York from Paris! A discreet cabman will shun the use of too long reins, lest his independent steed take it into his head to steer for the Battery when Automedon is aiming for the Central Park.

Among the queer complications incident to the peculiar form of autocratic government regnant over the New York *Herald*, one of the queerest has just cropped out in a recent artistico-journalistic incident of puzzling complexion. When the *Herald*, in a recent morning issue, leads off with an elaborate "slating" of the new production of the Abbe Consantin at Wallack's, and then in all the later editions limits its notice (presumably stopping the press for the purpose) to the briefest formal statement of the production, without criticism, the *gobemouche* of the clubs is inclined to lay the finger of surmise to the nose of wonder and suspicion.

The contemporary tattler has here a lovely field for the exercise of his best talents, and for querying with Artemus Ward, why is this thusly? *Cherchez la femme* says the familiar French proverb. In this case *la femme* is not far to seek, but here, as on the Champ Elysees, very much in evidence indeed. The close financial and social relations between the Mackaye millions and the editor of the *Herald*, make it evident that the introduction of the Bonanza Queen, under whatever literary disguise, into Halevy's story, must render the treatment of the play in the critical columns rather a ticklish business. Just how the notoriety of this unasked dramatic introduction might pleasantly or unpleasantly react on the sensitiveness of the lady is a point for shrewder consideration than ours. That this element entered at all into the remarkable "pull up" of the *Herald* printing on Saturday is not at all clear, though circumstances certainly point that way.

Nor is it any clearer what—admitting this theory—was to be gained by this sort of lofty ignoring of the new drama, as a mere item of commonplace news, uninteresting to the æsthetic public. Without puzzling too deeply to guess at the many possible threads which may have led up to the mysterious result, it is at all events left us to moralize sadly over the difficulty of "running a machine" at one end of the earth, with the engineer working by telegraph at the other, and the endless complexity which gets into all things human when the feminine element "takes a hand."

Personal.

GERARD.—It is stated that at the conclusion of the run of L'Abbe Constantin Florence Gerard (Mrs. Abbey) will retire permanently from the stage.

SCANLAN.—An ambitious manager recently tried to seduce W. J. Scanlan into comic opera. The comedian's head didn't swim too much to allow him to decline.

BISHOP.—Washington Irving Bishop, the mind-reader, having recovered the use of his legs, has at last entered upon his tour of the Pacific Coast, long delayed.

HENRY.—Charles Henry is in the city completing arrangements for the location of the Battle of New Orleans pyrorama at a neighboring resort next Summer.

HARRISON.—Maude Harrison and her friends have collected in all 2,700 for the Nellie Wetherell fund. The generous-hearted actress hopes to bring the total up to $3,000.

EMMETT.—Gracie Emmett, of the Beacon Lights company, has been engaged for the soubrette parts in two comedies which Owen Fawcett will star in the coming Spring.

WILLETT.—Mittens Willett has been engaged for the part in Deacon Brodie that Annie Robe created. The play will be seen by-and-bye at the Fifth Avenue Theatre.

SALSBURY.—Nate Salsbury will remain on this side of the pond for six months. There is some talk of establishing the Wild West near town next Summer for an extended season.

WALLACK.—A cast of extraordinary note is being secured for the performance of Hamlet which will be given for the testimonial to Lester Wallack next May. It is expected that the receipts will reach $25,000.

PITT.—On account of the illness of Joseph Whiting, Harry Pitt essayed the role of Jim the Penman in Brooklyn on Thursday and Friday nights of last week at very little notice. He received warm praise for his work.

CARLETON.—W. T. Carleton telegraphs from San Francisco that he produced Dorothy at the Baldwin on Monday night to a $1,500 house. The audience and the critics, he adds, were enthusiastic over the production.

HENDERSON.—Grace Henderson has been loaned to J. M. Hill by Manager Frohman for the production of A Possible Case. Miss Henderson's part in The Wife is not important and an efficient substitute can be readily obtained.

PAULDING.—Frederick Paulding seems to be eclipsing his star, Margaret Mather, judging from the enthusiastic fashion in which the young actor's Romeo is being lauded by the press of New Orleans and other cities. Mr. Paulding's rise, since he began seriously to practice his profession, has been steady and highly gratifying to the many friends he is fortunate to possess.

Elocution.

The word elocution, thanks to the ignoramuses that have pretended, and still pretend, to teach the art, has come to suggest to the mind of many persons visions of everything that is repellant in delivery, and yet it is a beautiful art and one that offers an ample field for the display of intelligence—a field, in fact, for the display of intelligence as great as any one of the other arts offers. There are many more persons that excel in painting, in sculpture, or in music than there are that excel in the art of delivery, which sufficiently proves that it is not an easy art.

Nevertheless, we hear some people talk of "natural readers," and then others will tell you that reading is only a matter of instinct, of ear, of a natural appreciation, rhythm—all of which means about the same thing, if it means anything. What nonsense! Reading is not a matter of instinct, it is a matter of discernment, of comprehension, of intellectual perception, native and acquired. Readers are born, yes—born as painters, and sculptors, and singers, and mathematicians, and generals, and writers are born!

Again, we hear it said that all that is necessary in order to read well is to read naturally. Ay, true, very true! But to read naturally is precisely the thing that is difficult, and precisely the thing that every student of the art of delivery should aim to do. The naturalism of these naturalists is frequently mere gabble; not nature at all, or anything else that is at all like nature. Good readers are not guided by instinct, by ear, by rhythm, or by anything that has any kinship with the haphazard any more than are other people engaged in intellectual pursuits.

And then, there is a school of elocution that deals almost wholly in tones, in voice. Voice is a very good thing to have, a thing we must have, the more the better, yet it's not the voice that does the business; it's the intelligence behind it. It is the tonelst, with his brainless bow-wow and sing-song, that has brought elocution into such disrepute. The tonelst can be noisy, so can the donkey, but the tonelst can't be like anything in nature and the donkey can—hence the donkey's delivery is the better of the two.

One of the things that of late has occupied a great deal of the attention of many students of the actor's and of the reader's art is Delsartism. Delsartism, like homœopathy, is one of the things that flourish only on foreign soil. In Leipsic, where Hahnemann lived, homœopathy is never heard of, and in Paris, where Delsarte lived, if my information be correct, Delsartism is never heard of. Delsartism may be a very good thing for classes in calisthenics, but as yet it has not been found to be of any practical benefit to the actor. The good, the useful, in Delsartism, like Gratiano's reasons, appears to be like kernels of wheat hid in as many bushels of chaff. Certain it is that those that know most about Delsartism—barring those that teach it—seem to think least of it. It has always appeared to me to be good for little else than as a thing to waste time and money on.

In existing circumstances in this country, what I should counsel the would-be actor to do before attempting to act, is this: To learn what is called, and properly called, stage-deportment, *i. e.*, those things that it is necessary to know, no matter what the play or what the part. To learn how properly to use the voice-making apparatus. To learn something of the proper mode of making gestures, and especially to learn not to gesticulate too much. All this is easy, and can be quickly learned by most persons, if they have a little intelligent direction. Then in the beginning, the middle, and the end; first, last, and always, I should counsel the would-be actor to study the art of speaking language so as to get out it of its whole import and effect. This, I say again, is the hard, the intellectual part of the whole business; this is the part in which few can excel and in which fewer do excel. This is the part—if anything like excellence would be achieved — that demands natural aptitude and unremitting study, and this is the part in which it is of the utmost importance that the would-be actor should begin right. If he begins wrong, in forty-nine cases in fifty he is lost. If he gets into wrong ways, not once in fifty times does he ever get out of them. Of the truth of this assertion we have many striking examples.

Of the first rank, we have, at present, not one reader on the American stage. Among the men, the best, in my judgment, is Mr. Couldock; among the women are Mrs. John Drew and Clara Morris. Mr. Couldock has now but little voice, and that little is of a bad quality; but it is better, from an art point of view, to have little voice, and that of a bad quality, with intelligence behind it, than to have a big voice, and that, too, of a good quality, with no intelligence behind it.

ALFRED AYRES.

Herrmann's Season.

John E. Warner, the successful pilot of so many craft on the dramatic sea, arrived in town last week in advance of Herrmann, the leading knight of the black art. Shedding the cloak of the showman, as all managers must do when they pass the portals of THE MIRROR, Mr. Warner talked almost confidentially to a member of this staff, and his enthusiasm was simply corroborative of hundreds of letters received from MIRROR correspondents in the West.

"Herrmann's business season," began Manager Warner, "has been nothing short of phenomenal. Mme. Herrmann brought Black Art from Europe, as you know. This Art was a fine stroke of business. It is the feature of the entertainment. Wherever Herrmann appears it is the sensation. I do not like to be invidious in my distinctions—but look at Indianapolis. (Now I am appealing to amusement caterers generally.) That 'anguish' to managers was a surprise—even to me. Herrmann had never done well in the Capital of Hoosierdom; but in four performances—and immediately after the holidays, too—he played to over $2 000. This may paralyze some of the managers; but the books are open, and they are welcome to peruse, so far as Herrmann is concerned. I have been in all sorts of amusement enterprises, but Herrmann's business in the West was a surprise to me—even me.

"Will we spring chestnuts on New York? Not by any means. The programme here will be materially different from anything Herrmann has presented heretofore. The whole bill will create a sensation. Of course, the name Herrmann is a great card; but there will be variety in plentiful spice. Herrmann is safe in his station; but he does not altogether rely upon himself to draw the public

"Let us peep at the necromancer's programme. New York doesn't know D'Alvini, but he is a big gun, and will please everybody, young and old. This is spoken advisedly for the man is really a wonder. That feat in legerdemain, Le Cocon—very pretty it is—has been done in New York, but bunglingly done. As done by us it will be a revelation, and the 'bungle' will never be noticed.

"But this talk is lost, unless I say something to the point. Herrmann and his able assistant, Mme. Herrmann, open at the Fifth Avenue Theatre on Feb. 13, and remain two weeks. This is what I started out to say, but switched off. We will play around New York for five weeks. I had almost forgotten an important item: We are in negotiation for a city theatre for the remainder of the season."

Rudolph Aronson's Trip Abroad.

Rudolph Aronson is *en voyage* on the *Werra*. "Now that he is coming back," said his brother Edward, after imparting this information, "it is hardly worth while to go into details. However, I will say that he has been away some two months. When he comes back he will, in all probability, bring news that he has virtually settled with Gilbert and Sullivan for the production of their operas at the Casino for some time to come; everything appertaining to Chassaigue's opera of Nadji, an opera by Lecocq—Valarie—which has not yet even been presented in Paris, and a Mexican opera by Mattei, the famous song-writer, which has not been named. Besides these he will bring with him many things—such as music, costume-plates, and everything appertaining to operetta.

"During the tour my brother had audiences with nearly all the comic opera writers of Europe, including Strauss, Millocker, Lecocq, Audran, Suppe, Jakobowski, Gilbert and Sullivan, Czibulka, the author of Amorita and The Stephanie Gavotte, and Chassaigue, with whom he spent several days, arranging everything that was possible about Nadji.

"In Paris he saw La Tosca, and thus writes: 'It is one of the strongest plays ever produced, and has made a distinct hit here. The piece has many strong situations.' In Vienna he attended the concerts conducted by Johann Strauss, and saw his new opera, Simplicius. He says that the work lacks humor, but that it contains some charming music. He saw the Eden Theatre, Brussels, that people compare to the Casino, and writes me that the architecture is not at all similar. In fact, he says, they are as unlike as two theatres can be. The auditorium and the proscenium are devoid of anything Moorish."

The Amateur Stage.

THE GILBERT.

The Academy of Music was the scene of a very amusing performance of Champagne and Oysters on Wednesday, Jan. 18, by the Gilbert. The efforts of the performers were received with roars of laughter, and when the curtain fell on the last act the audience felt highly satisfied with the evening's entertainment. W. T. Harris, Jr., made quite a hit as Herring, the characteristic old sexton. John Billings gave a very earnest portrayal of Godfrey Graham who, in his jealous love of a pretty wife, got himself in some amusing scrapes. C. T. Catlin gave a finished sketch of Leander Thornbuck. Adam Dove was seen to great advantage in the part of Richard Melville and received an enthusiastic recall in the third act. S. C. Austin as Billy Weasel was efficient, although he lacked a true conception of the character. Georgina Graham as played by Alice Shepard was pretty and lovable. Pauline Willard gave an admirable personation of Clara Barkins, a cousin of Godfrey's, and Hattie E. Veltman performed the small part of Victorine in a commendable manner. Hattie E. Nefflen's Bridget gave general satisfaction. The performance was remarkably smooth, and William Dinsmore is worthy of mention for his excellent stage management.

THE LEONARDUS.

The Leonardus Dramatic Society gave a performance of Nevada at the Brooklyn Athenæum on Jan. 18 M. J. McKenna, as the erratic and crazed old Nevada, lacked pathos and played the part in a melodramatic way that was inconsistent with the character. W. J. O'Leary, as Vermont, was also wanting in artistic finish, and M. J. Colligan as Silas Steele lost an opportunity for some very fine comedy work. The Tom Carew of J. D Murphy lacked sincerity, and the same might be said of J. J. Moran as Dandy Dick, although both gentlemen were otherwise acceptable. E. J. Haverty made a matter-of-fact sort of detective. Messrs. J. A. Kerwin as Wyn Kye and F. S. Leibold as Jube did creditable work and kept the audience in good humor. Mosey, as played by Miss R. Liebold, was rather commonplace. Mother Overton, by Miss N. Wiley, was fairly well acted, and Miss M. McKenna as Agnes deserves commendation.

AMATEURS ACT FOR CHARITY.

A dramatic entertainment in aid of the Newsboys' West-Side Lodging House was given by society amateurs in the Concert Hall of the Metropolitan Opera House on Monday evening. The first piece on the programme was announced as an original comedy-drama in two acts, by W. Ellis, the cast being as follows: Sam Houston, Edmund Kershaw; Philip Browning Valentine G. Hall; Major White, J. H. Purley; Septimus Brief, Frederick R Saterlee; Mary, Nellie Redmund; Marion Horton, Mrs Berlan-Gibbs. The piece proved quite interesting, the acting of Mr. Saterlee and Mrs. Berlan Gibbs being specially applauded. The Helen and Modus scene from The Hunchback, in which Elsie De Wolfe and Edward F. Coward appeared several times last season, were duly appreciated on this occasion. The entertainment concluded with The Dead Shot, a one-act farce by J. B. Buckstone. The cast was a follows: Captain Cannon, Edmund Kershaw; Hector Timid, Valentine G. Hall; Mr. Wiseman, Frank C. Warren; Frederick Thornton, J. Francis Conrad; Chatter, Rita Lawrence, and Louisa, Alice Lawrence. The Misses Lawrence acted with their usual sprightliness. Mr. Hall gave a creditable character-sketch as Hector Timid, and Messrs Kershaw, Warren, and Conrad also proved efficient.

The Usher.

Mend him who can! The ladies call him, sweet.
In Ushering
—LOVE'S LABOR'S LOST.

Harry Miner denies the report that Kyrle Bellew has accepted his offer to star as Parthenia next season. He, furthermore, says that the cause of the strained relations unfortunately existing between them at present is alcohol. Manager Miner for some time past noticed in the statement of weekly expenses of Mrs. Potter's company two mysterious items regularly appearing. One was a matter of $10 for a man and the other was $7 for alcohol. He instituted inquiries, knowing that no spirits were needed for Loyal Love. The business manager replied that the alcohol was required to rub Mr. Bellew down every night, and the man was hired to do the rubbing. Manager Miner protested, Mr. Bellew persisted. *Hinc illa lachryma.*

* * *

Dion Boucicault left town for New England yesterday. He will play in the large towns for a couple of weeks and then go to Boston for an extended engagement. It will be signalized by the production of the new play, Cushla-Ma-Chree. This piece has four or five sensational effects, for which the scenery and mechanism have been manufactured in Chicago. Mr. Boucicault goes from Boston to Washington, and thence to Chicago. He returns to town in April. We will not see him professionally in New York this season owing to the peremptory and unjustifiable canceling of his ten-weeks' contract at the Star by Theodore Moss. Moss wanted to lease the theatre clear of contracts to Abbey, and that is why he summarily broke the agreement with Boucicault.

* * *

The prophetic words in this column a few weeks ago concerning the chances of L'Abbe Constantin have been literally fulfilled. The piece is the most dismal failure of the Wallack season, which is saying a good deal. Even the apologists for Mr. Abbey, who have striven, through thick and thin, to bolster up his extraordinary managerial course, confess that this last specimen of polite pap has killed the faintest hope of his ever making a success in the direction of a stock theatre. When a man's own *claque* goes back on him the case is desperate indeed.

Forty years ago in Dublin it was the custom of stage-struck Irishmen to hire the Theatre Royal on off nights and tackle Shakespeare in the presence of a house full of friends. One of these aspirants took the place and appeared as Hamlet, with a buttermilk brogue. He organized a *claque*, which was distributed through the house. The man selected to lead it, a good-natured bog-trotter, was tricked out in a rented dress-suit and put in a box. When he gave the signal the rest were to respond with rounds. The anxious and wretched Hamlet progressed to the third act amid eloquent silence. Stealing down in an interval to the proscenium box where his friend sat motionless in state, he said in a loud aside:

"Fwhat's the matter wid ye? Why don't yez applaud?"

"Be jabers, Mike," said the recreant, but self-respecting captain of artillery, "Oime ashamed o' yez!"

Mr. Abbey's friends feel something the same way.

* * *

On Oct. 15 last, at the beginning of Mr. Abbey's season, THE MIRROR said:

> And just here the rock is laid bare on which Mr. Abbey's enterprise is most likely to split. At the very outset he demonstrates that he lacks the first qualification for directing a stock theatre—judgment in the selection of dramatic material. This was the weakness Mr. Abbey showed at the Park Theatre. Exercising literary and æsthetic capacity is a very different matter from speculating in European stars and ready-made successes. Mr. Abbey's monopoly of desirable actors, his engagement of clever aids, his command of pecuniary resources are all well enough in their way; but when it comes to filling the part of master spirit, without possessing the knowledge, taste and tact requisite for such an eminent responsibility, the chances are all against success. As a liberal and pushing operator we wish Mr. Abbey good fortune in his undertaking, but we are afraid the probabilities are opposed to it. The spirit of commerce is antagonistic to the spirit of art; and no man can be an artistic creator whose method is the reckless hit or miss policy of the blind speculator.

This prediction has been verified. Mr. Abbey has blindly speculated—and lost the game.

* * *

Speaking of this matter, a veteran manager, whose life has been spent in artistic work, said to me yesterday. "Abbey will never make a success at Wallack's, unless by chance, or at second-hand. His idea of stock management seems to consist in assembling a lot of well known people, paying them large salaries, and giving them nothing to do. His expenses are extravagant, and he must be losing in the neighborhood of $2,000 a week. That eats considerably into his one-third of little Hofmann's profits. Look at his selection of actors! Anybody who was a Jumbo and demanded a big salary was good enough for him. Suppose a man who wanted to form an orchestra engaged a dozen first violins, or got a soloist for every department. Harmonious results would be impossible. The drummer and flautist, like the first fiddler and 'cellist, would not be playing for the ensemble but for himself. That's about the condition of Abbey's company."

* * *

When the Sage saw a timid little vocalist on Monday at the Fifth Avenue glance "off" to see if she might take an encore, he concluded that the fair manager holds a tight rein over her company. He thinks them, for ideal artists, more thoroughly *bossed on* than any he has met.

* * *

The buoyant Harry Sargent bobs up serenely with another new dramatic discovery. This time it is Mrs E. Churchill-Jondell, a wealthy London society woman, related to some of the best families in England. Mrs. Churchill-Jondell, of course, has an imposing coat of arms—all of Mr. Sargent's "finds" have—which will look well on a three-sheet bill. The lady is to make her debut at the Alexandra Theatre in Liverpool. A tour of the States is naturally contemplated.

* * *

Miss Coghlan has my congratulations on her choice of freedom and of management.

* * *

Dockstader and his merry men are going over to the Isle de Blackwell one day next week to give an entertainment to the convalescents and the lunatics. These professional visits always bring sunshine to the gloom of that forbidding refuge of misfortune.

* * *

Nate Salsbury arrived home on Sunday. He tells brave tales of the wonderful success of the Wild West in England. The dinner to Salsbury will take place at Delmonico's on Thursday of next week. Colonel Ingersoll will preside at the feast.

* * *

The "Playgoer's Year-Book," by Charles E. L Wingate, of the Boston *Journal*, is an attractive record of the Boston stage during the year 1887. The scope of the work is the ample recital of the plots of new plays and a chronological statement of all performances and other theatrical events at the Hub. It forms a desirable addition to the list of dramatic reference-books, which has been somewhat meagre heretofore.

The Drama of To day.

The Nineteenth Century Club, composed of some more or less amiable persons, who have distinguished themselves latterly for their Kilkenny characteristics, met the other night, laid out a ring, and polished off the modern drama to their hearts' content. The peculiar feature of the discussion was the fact that no representative of the drama, either actor or manager, took part in it. Messrs. Brander Matthews, E. A. Dithmar, dramatic critic of the *Times*, and Professor Boyesen had it all to themselves. Messrs. Matthews and Boyesen have written and produced unsuccessful plays. Mr. Dithmar, we are informed, has written two pieces that no manager has yet seen fit to accept. It may be well to bear these facts in mind in forming an estimate of the true value of the discussion.

Mr. Matthews said there was no falling off in the histrionic art. The critics who may gainsay his statement were compared to the conservatives described by Douglas Jerrold. They are those who refuse to look at the new moon out of respect for the old. During two centuries the drama was the chief form of literature. It is not so now. But a revival can be expected in the very near future. The causes of the decline were chiefly the newspapers and novels. British journalism began to exert an influence about a hundred years ago. If Shakespeare were alive to-day he would be a journalist instead of a dramatist. Almost contemporaneous with the rise of journalism was the popularity of the novel, and it began to appear that the road to fame and fortune lay through the publisher's shop rather than by the stage door. It is easier to write a novel than a play. Thus it came to pass that the English dramatists became merely adapters. Until the beginning of this century the English stage was self reliant; then it began to borrow indiscriminately, and, fortunately, France was able to meet the demand. For fifty years the plays of England were artificial and unnatural. The stage did not attempt to portray English character. It was a bastard hybrid, and, as the Western wit said to the mule, had no pride of ancestry or hope of posterity.

There is now a revulsion of feeling in favor of a change. Journalism yet holds its attractions, but prose fiction has been overdone. And at the moment of an increase in the demand for plays the source of supply in France is drying up. New French plays are now rarely imported, and the stock of old plays is used up. Young men are taking to literature in France and feel themselves freer to write fiction than a play. And the French plays acted are far less attractive to Americans. There is an increasing demand for a realistic presentation of facts. New York likes representations of New York life. Sardou is the only French dramatist whose plays are brought out successfully in Great Britain and America. The French plays are calculated mostly for the meridian of Paris, and it is as difficult to transplant one of them as it would be to make a French adaptation of Squatter Sovereignty. . . . By a strange anomaly the foreign novelist cannot control what he writes so far as this country is concerned, but the dramatist can. The English speaking dramatist is therefore no longer to be discredited by the reflection that he has adapted his play from the French. Stealing is now dangerous and unprofitable. The dramatist is like the Scotchman who said, "Honesty is the best policy, and I have tried both." There is a great risk in producing a new play, as only one in three make a success. The manager, therefore, has taken his pick of those that have been tried abroad, but he has found that in many instances they disappointed the American public.

The conditions are ripe for an improvement in Great Britain, and they are much stronger in this country. The people here are quicker, and possess in a much larger degree the qualities essential to the making of a play. It is just one hundred years since the first American play, Contrast, was produced, and since then the most enduring success has been American plays, which are presentations of American character. Constructive skill is the first element of success in the dramatist. The skeleton of a good play is a pantomime that the deaf and dumb could understand. The dramatist must think of the boy in the gallery as well as the girl in the boxes. But the success of the American drama depends on the enlightened common sense of the American people.

Mr. Dithmar spoke as follows:

> We ought to be grateful, Mr. Chairman, and ladies and gentlemen, and I've no doubt we all are, for the new light which has been thrown for us to-night on a dark subject. We at last know exactly what caused the decline of the English drama. That the drama had declined, that its downward course had been continuous, we already knew, as our fathers and grandfathers knew, as Mr. William Winter has lately reminded us old Lowin, an actor of the Elizabethan era, a tavern keeper in the Protector's day, knew, as Horace knew when he tasked the Latin dramatists for crude imitations of the glorious Greeks, as Aristophanes knew when Euripides was popular in Athens, and his portrayal of physical suffering and debasement bid fair to turn the minds of the Athenians from the stern majesty of Æschylus.
>
> In fact, the drama has so steadily declined that its friends have sometimes feared it would still further emulate that "Rooshan Empire" in which Mr. Boffin and Mr Silas Wegg, with a wooden leg, were mutually interested, and "fall off." But it has managed to hold on, and we are here to-night, as I understand it, to help in our small way, to give it a firmer hold.
>
> It is well that we should start, as we do, with a clear understanding of the causes that have led directly to the present state of English dramatic literature—our own particular stage of the drama's perpetual decline. To be sure, we have all experienced a shock. We have suddenly realized that Scott, and Scribe, and Victor Hugo are jointly responsible for A Dark Secret and The Toy Pistol—that to their influence, exerted indirectly, of course, we must ascribe the silly trash that burdens the English-speaking stage. It is a curious fact. But the reason why we have few plays of literary value to-day has never, I honestly believe, had a more logical or a more eloquent explanation.
>
> That there is hope at this time for the American dramatist we all known to be true. But he is going to have hard work to firmly establish himself. The reason he has hitherto been kept in comparative obscurity is not wholly because the drama has declined, but because the managers have declined. That is their way, though they are just beginning to appreciate what their agents are pleased to call "home talent."
>
> But I do not intend to charge the managers as a class with opposing any serious effort in American dramatic work. It is not worth while. The most formidable obstacle the well-equipped, earnest American dramatist must encounter and overcome you may find in the attitude of a million more or less well-educated Americans toward the theatre.
>
> I have been told by actors, and we often see the statement printed in the newspapers, especially in reported conversations with foreign dramatic artists who have just arrived here, that "American audiences are the most intelligent in the world." In a broad sense that is true, of course. In no other country are the theatres filled in every division—pit, boxes, stalls and galleries—only by people who can read and write, not only by people who *can* read, but by people who do read and understand and think for themselves on ordinary occasions. The American theatres are all supported by intelligent people. But it seems to me that they often try not to be intelligent in the theatre. A full grown native American who cannot read in these days is a rarity; he is likely to be a hopeless imbecile. A man who could not read in the London of Garrick's time might have been a man of sympathetic nature, of reasonably good intellectual powers, and means enough to be a patron of the theatrical art. Such a man did not need to read Shakespeare to understand his poetry when he heard it spoken on the stage by a race of actors trained to interpret the poet; the hungry, receptive mind of the wayfaring man of the last century was more easily impressed by the eloquence of the actor than the tired brain of the busy New Yorker who goes to the modern playhouse, not yearning for a scarcely definable æsthetic gratification, unobtainable elsewhere, but for mere relaxation. The German shopman who enters a theatre once a month, or less frequently, with a stern sense of having invested hard-earned money for which he is going to have a fair return, according to his own view, or know the reason why, encourages the theatrical art more than the American who throws his money in at the box-office window every other night and never regards it in the light of an investment at all. The American never gives a second thought to money expended for pleasure. He does not, as a rule, carry his powers of discrimination with him to the theatre. We are all very intelligent here in this big city. But if only the discriminating playgoers went to the theatre I am afraid New York would be what the theatrical agents call "a one-night stand."
>
> Managers have told me, managers who want to produce American plays, that in order to draw crowds a play must not tax the intellectual powers of an audience. They want simple pieces in which the humor lies largely on the surface and the sentiment is easily understood. A play that will make a broker laugh and make the broker's wife weep will find a ready market. It ought to be easy to write such a play, but it isn't. It would be easy enough, undoubtedly, to produce both results with precisely the same material, but the material might lack dramatic value. There is the first trouble. The brain of the aspiring dramatist teems with subjects that, on investigation are found to lack dramatic value. He is constantly reminded that he personally knows nothing about dramatic value or about the stage at all. When at length he has a play produced it is generally because he has mastered dramatic value and acquired a knowledge of the stage, and forgotten everything else. His characters, his situations, even the speech of the play belong to the stage and to nothing else under the sun. His own ideas have disappeared in the processes of preparation. This is often the case. There are some exceptions. We have had several bright exceptions on view lately. The broker and the broker's wife have both been satisfied. Let us hope their satisfaction will continue. But the American dramatist may, if he has courage, perseverance, imagination, and technical skill, educate even the brokers in course of time. I don't mean to be offensive to brokers, for a ship carpenter would serve as well. If, when the Nineteenth Century Club has grown up to be the Twentieth Century Club, he can produce drama worthy to be called literature, the American dramatist will accomplish all that can reasonably be expected of him. At present he must be content to stand on an equal footing with the scene-painter and the costumer, whose present skill, in their respective branches, far exceeds his. His best thoughts will often be forgotten in the wild applause "like the roaring of the woods of Mount Gargarus or of the Tuscan Sea" that is called out by "the robe that vies with purple through its Tarentine dye."
>
> There is plenty of visible, if undeveloped, talent for playmaking in the great army of American literary workers. Our common life is rich in themes for the dramatists, and our literature is full of inspiration for them. From Dr. Judd to Constance Woolson, from Theodore Winthrop to George Cable, the American novelists have pointed the way for the American dramatists. The crying need of the dramatic art is for new subjects, new forms, and new thought. We must get away from rusty conventionalism. The poetic drama to come must not be written in the Iambic pentameters of the Elizabethans, so long in vogue with their imitators. Its characters must not swear by the gods, or by their beards, or dissemble, or exclaim, "Ah, ha!" It must catch the spirit and preserve the melody of the Victorian poets. Its meaning must lie within the experience of the age for which it is written. It must typify the aspirations of the people who see it. For the present the outlook for the poetic drama is not encouraging. In the leafy shades
>
> "The accustomed nightingale still broods
> On her accustomed bough,
> But she is mute."
>
> When it comes I doubt that it will reach the lofty heights of classical tragedy. The sense that was formerly satisfied by that noble form of the drama now finds gratification in the expression in the greatest of all arts. In the mighty harmonies of modern music the voice of Megara pleading with the tyrant is heard, the despair of Medea, the sorrow of Lear are expressed as the actors of to-day cannot express them. Few of our actors have been trained as interpreters of poets.
>
> There are a few. We need not fear that the great works of Shakespeare will be lost to the stage. But there is a tendency to discard the symbolism that belongs to them, to all tragedy; to introduce what is called "realism" in their performance; to deck them profusely with pictorial ornament; to give overmuch attention to the physical traits of the personages.
>
> In the mimetic skill that exactly reproduces human traits, in the expression of humor and simple pathos our actors have never been surpassed. So far as those things are concerned I firmly believe that acting is a progressive art. I never did believe that Munden's "mugs" were as amusing as Charles Lamb's description of them. We have plenty of good actors to-day, and there were never brighter, comelier, or more intelligent women on the stage. The field is broad, the actors are scattered; "the road" is too large a factor in the schemes of managers. It is a pity we cannot make it worth the while of the manager of our few stock companies to produce plays in New York for the sake of New York alone. It is a pity we cannot all have everything just as we want it. There is a time coming when we will, but the lamb and the lion will lie down together then, and I fear that the zoological phenomenon will distract public attention from all forms of art.

When all is said and done the views of the Nineteenth Century Club's eloquent mouthpieces are entitled to very little consideration. Managers like Palmer and Daly know more about the state of public taste, the worth of unacted dramas and the probable future of the American drama than all the clubs of the country put together. It is their privilege and their business to study these matters, to know just what the requirements of the public may be and just how far they may pursue artistic aims, yet hold in hand the commercial test of success—financial support. Given a million or two, it is most likely Mr. Palmer or any other manager who is proud of his art would devote its income to conducting a theatre which should be devoted solely to the æsthetic side of the drama. Without unlimited means such a theatre and such a standard are an impossibility.

The worst of the matter is the ignorance of the great public where art matters are concerned. Our people are too busy money-grubbing to acquire a refined knowledge of the beautiful. With politics and speculation the first considerations, how is it possible that the demands or the capacity for appreciation of that which is best in dramatic art should be particularly large in this mixed community?

The other point: We often hear the trite assertion that managers will not give a hospitable reception to good plays. This old falsehood had better be characterized once and for all. There is not an intelligent manager in this city that does not always want good plays. There is not an intelligent manager here that does not know a good play when he sees it. Who is it that raises the cry that there is a conspiracy to throttle the American playwright? Not Bronson Howard—not any recognized native dramatist. It goes up from the throats of the vast brood of would be authors whose works are found unsuitable for representation; who, by the very refusal of their wares are saved by managers from public disgrace and humiliation.

Let the American dramatists—if there be any outside the corporal's guard that have honestly won their spurs—write good plays. Then they will find that they hold the open-sesame to every manager's consideration and co-operation. The fact is that at the present time there is an unprecedented dearth in all the play-producing countries—France, Germany, and England. America is not by any means in the background, comparatively speaking. Cultivate a taste for art among our people, and when the long-coming dramatist arrives he will find no difficulty either in securing managerial aid or the suffrages of the public.

Gossip of the Town.

Maurice Grau sails for Europe this week.

Al. Hayman left San Francisco on Tuesday for this city.

The Highest Bidder company will spend next Sunday in this city.

Held by the Enemy plays a return engagement at Chicago next week.

William Gillette is taking a vacation with his family at Windsor, Canada.

Dolly Kline goes with John A. Mackay's company instead of with Faust.

The Great Pink Pearl has closed season and the members are again seen on Broadway.

Pete is doing so well at Harrigan's that it will, without doubt, run for several months yet.

The Ideal Opera company is now doing better at the Fifth Avenue Theatre than last week.

The Mexican scenery in Cortez at the Metropolitan was designed and painted by Henry E. Hoyt.

Adam Forepaugh, the veteran circus proprietor, is lying seriously ill at his home in Philadelphia.

Robert Campbell, son of Bartley Campbell, the playwright, has been added to A. M. Palmer's staff.

Harry W. Sewall, late business manager for Mrs. D P. Bowers, has joined the Zitka company in the same capacity.

The fiftieth performance of Frank Robbins Circus took place at the American Institute building on Saturday night.

It is said that Manager J. W. Rosenquest will produce The Pointsman at the Fourteenth Street Theatre during the Spring.

H. M. Pitt is the possessor of a very valuable collection of old English playbills. They are at his house in Flushing, L. I.

Ivan Peronet lately with W. J. Florence's company, mourns the death of his young wife, the daughter of a colonel in the British army.

Charles B Welles and Mrs. Mary Hill have been engaged to support Julia Marlowe, and R E. Stevens has been secured as advance agent.

The Jim the Penman company, with Agnes Booth and Charles Coghlan at the head will appear at Miner's Brooklyn Theatre next week.

Otis S. Le Roy, of this city, has just completed a handsome embroidered curtain for the new theatre erected by the amateur clubs in this city, and is now engaged on another for a similar theatre in Cleveland.

Next week the special Jim the Penman company will open at the Brooklyn Theatre. In the cast are Charles Coghlan, who plays Ralston, Agnes Booth, Maude Harrison, Alexander Salvini and Walden Ramsay.

John H. Copleston and Jerome H. Eddy have formed an international partnership for the dissemination of theatrical news and the promotion of amusement ventures in general. Mr Copleston will attend to the London end of the line.

C. T. Parsloe's Grass Widow made a big hit in Montreal last week, in spite of the fact that the mercury was twenty degrees below zero. The receipts were thrice those of the preceding engagement. The company appears in Cleveland next week.

A burlesque of Paul Kauvar is in preperation at Dockstader's. Next week a burlesque on the toboggan craze will be put on. Billy Rice will join the company on the bone-end on Monday night and double with Lew Dockstader in Oratory.

Flora Moore is having a new comedy written for her by a prominent author, and will go on the road with it in August. She will be seen in all her specialties in a role that is to be specially fitted for her, and a well-known manager is to back the enterprise.

Spencer Wallace Cone died on Saturday last at Larchmont Manor, at the house of his daughter, Kate Claxton. Colonel Cone commanded the Sixty-first New York Volunteers during the war. At one time he was musical critic on the staff of the *Sunday Courier*.

It has now been settled that Billy Rice and four other members of the Sweatnam, Rice and Fagan's Minstrels, Baker and Jones and Manning and Davis, will join Dockstader's next Monday night. It is also whispered that a new backer has been found for the travelling minstrels, and that Mr. Rice's defection will be contested.

Rehearsals of The Oolah are going on at the Casino, although its production is probably far distant on account of the success of Erminie, the most popular comic opera ever produced in America. Jesse Williams has The Oolah in charge. The whole scene of the opera is laid in the Orient. This admits of scenic splendor galore.

George W. Padgett died on Sunday, aged twenty-five years. He was interred in the Actors' Fund plot at Evergreens. He was a son of the well known actor, I. C. Padgett, and had himself an excellent reputation. He may be said to have "died in harness," having contracted a fatal cold while playing in Storm Beaten at New Orleans.

It is a fact not generally, if at all known to the profession, that Herbert Kelcey does not believe in wearing a vest under a frock coat. Not only does he follow out this fashion on the stage, but even in the street, in the most freezing weather, he never dreams of putting on that article of wear unless it should be with a cutaway.

Leslie Miller has replaced Percy Meldon in Winnett's Great Wrong company. Fannie Delano, who has been on the sick-list for some time, will rejoin Winnett's Passion's Slave company at Chicago next week. Layton Baker has been engaged *pro tem* to play Harry Colton's part in the Great Wrong company. Colton is suffering from rheumatism.

Adine Stephens-Drew, of McCaull's Opera company, was buried on Jan. 19 at Greenwood Cemetery. She was an adopted daughter of Mrs. John Drew. The floral tributes were beautiful, and were offered by Colonel McCaull, by the members of his company, Mrs. Gilbert, Ada Rehan, James Lewis, Mrs. Maurice Barrymore, Digby Bell, and many others.

J. M. Hill will give an afternoon performance at which the Nineteenth Century Club will be his guests, at the Union Square Theatre next Wednesday. Both professional and amateur talent will assist. Courtlandt Palmer will make an address, his son will give a piano solo, and a short sketch will be played. Robert C. Hilliard and Charles Kent appearing therein.

The part which the rising comedian, J. W. Herbert, will be called upon to play in the comedy now being written for him by George H Jessof and Horace Townsend is that of an effervescent young man who means well, but is overpowered by the impression that he is a recent edition of the great French detective, Lecocq. He takes on his shoulders the unravveling of a mystery, and manages to frightfully complicate matters.

Wherever James Owen O'Connor appears he creates a sensation. He will yet surprise the metropolis. E. Stanhope Percy, Mr. O'Connor's manager, was in town this week. Mr. Percy reports fine business on the New York circuit. Mr. O'Connor is especially strong in his Hamlet, which departs from the conventional in such a manner as to confuse the provincial critics.

Alfred Thompson is hard at work on a new spectacular piece called The Crystal Slipper, to be produced with special effects and superb scenery and costumes designed by the author on June 1 next, at the Chicago Opera House. The production is much more elaborate than the Arabian Nights. William Voeghtlin is designing the scenery and Isaac Williams will arrange the music.

Eda Clayton has secured Fate, a domestic drama by Bartley Campbell, for next season, and will star in the part of Helen Faraday, supported by Frank Evans. Fate was the play which first brought Mr. Campbell into notice. The play was purchased by Carlotta Leclercq. The sum named at the time was $3,000, poor Campbell surrendering all his rights. Miss Leclercq played it successfully for two or three seasons.

Last Tuesday evening, at Cincinnati, L. J. Loring met with an accident while jumping from the bridge, in the fifth act of Lights of London. He was unable to leave his room on Wednesday morning. A physician was sent for, and advised him not to attempt to resume the part for two or three days. Hilton Hill took the part, and with a few hours study went on for the matinee and played the character satisfactorily until Mr. Loring recovered from his injuries.

S P. Weisiger, correspondent of THE MIRROR at Augusta, Ga., has been spending a few days in New York. Mr. Weisiger says that the theatre that will take the place of the one destroyed by fire last year, will be ready to open next Fall. The cornerstone was laid not long ago by Katie Putnam. The house will have every convenience; its plans are elaborate. There will be an industrial exposition in Augusta during the months of October and November next.

Up to the present this has been the best season—that is, from a financial point of view—W. J. Scanlan has ever known. For the past four weeks he has been playing in and about New York. Next week he will play in Williamsburg; then he goes to Boston, and after four weeks on the Eastern circuit returns for his engagement at the Grand Opera House. The People's Theatre will follow. Mr. Scanlan's season will continue to about May 26, this month being spent in Michigan and Canada.

James R. Smith, who plays Scotty in the Hoop of Gold company, met with a severe accident at Poole's Theatre on Tuesday night. In the scene where he springs from an embankment into the water it is the duty of the property man to stand ready with a large bowl of rock-salt, which he throws into the air in order to imitate the spray of the sea. On this occasion, Mr. Smith states, the property-man was not in time, and a collision between the iron jar of rock-salt and the actor's head was the result. Mr. Smith's face and mouth look like the crust of a cranberry pie, the result of careful plastering.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

ron in Soap Bubble 9-21, and matinee, pleased good houses. Mr. Farron, while he is the star of the co., gives all his people a chance to amuse the audience. Messrs. Swartz, Rowland, Rankins and Mack deserve special mention. The Soap Bubble quartette was recalled three times. The barber-shop scene also made a hit.

Item: Manager Chenet invited the children at the orphan asylums to attend the matinee of Soap Bubble, and also accepted the invitation.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): Gilbert, Donnelly and Girard, in Natural Gas, amused fine houses 16-8. Modjeska 26.

Academy of Music (Jacobs and Proctor, managers): Atkinson's Peck's Bad Boy co. appeared to fair business last week. This week, Zoso; next, Joseph Dowling.

Casino: Brimmer's Variety troupe 23 8.

Items: J. H. Lester, treasurer of the Academy, and wife (Lida Holden), met with what was nearly a serious accident last week, while out for a drive. The horse became unmanageable, and ran away, throwing the couple out, and completely destroyed the cutter. Mr. and Mrs. Lester escaped injury.—The annual benefit of local lodge Elks will be held at the Academy, Feb. 2.—Frank Edwards is confined to his home by sickness.

BUFFALO.

Academy of Music (Meech Brothers, managers): James C. Roach in Dan Darcy did not do a very good business 16-18. He gives an excellent representation of Irish character, and deserved better patronage. Modjeska filled out the week with a round of varied plays. The audiences were large. Minnie Palmer and A Bunch of Keys three nights each this week.

Court Street Theatre (H. R. Jacobs, manager): Last week's attraction the Australian Novelty co. drew crowded houses. The co. is a strong one. The Wages of Sin follows.

Grand Opera House (H. R. Jacobs, manager): Last week's business was the best of the season here. The Lights of London played 23, to good houses.

At the Adelphia the Californian Novelty co. were well received. Gus Hill's co. this week.

At the Grand-Central, Lucky Ranch furnished the amusement. Dan A. Kelly's Shadow Detective comes next.

Items: Frederick H. Jordan, formerly connected with Bunnell's Museum in this city, has assumed the management of the Grand Central Theatre. Signor Liberati's Military Band give concerts at Music Hall 26-7.

ELMIRA.

Opera House (W. E. Bardwell, manager): The Welsh Prize Singers, 20, to fair business, satisfying all. Cora Tanner in Alone in London, 21, to fair business. Denman Thompson 30-31.

Madison Avenue Theatre (Wagner and Reis, manager): Charles Erin Verner as Shamus O'Brien 16. Being so much admired he at the request of the management played, 17, to smaller receipts. Floy Crowell week of 23-28 to cheap prices.

Items: Master Frank Eagan of this city has joined T. P. and W. Minstrels as drum major.—W. H. Johnson, a speculator of New York City, at one time associated with A. M. Palmer in amusement enterprises, committed suicide by shooting himself through the heart at the Rathbun House 13. Interment at Hornellsville, N. Y., 15.—The Common Council at their meeting 16, reduced the theatrical licenses on Opera House and Madison Avenue Theatre from $30 to $10.—Herr Karl Klindworth of Berlin will give a piano recital at the Elmira Female College Feb. 2.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Murray and Murphy in Our Irish Visitors drew a large audience 24. A good co. Orchestra first-class. Messrs. Murray and Murphy simply great. Eva Mountford, supported by Leslie Miller, James R. Smith and a good all-around co. appeared in Pavements of Paris 26, and The Martyr, 27, to fair business. Miss Mountford made a splendid impression, especially as Countess de Mauray in The Martyr. The lady is very handsome and an extremely clever actress. The co. is under the management of Dr. Charles L. Howard. Estelle Clayton in A Sad Coquette 23; Richard O'Gorman in Human Nature 27.

Items: Dan'l E. Madden, the genial proprietor of the New York Hotel, is patronized by nine out of every ten troupes that play here. Mr. Madden is well known to the profession and numbers many warm friends in it. Tim Minnon is always on file at the New York Hotel—Dr. Charles L. Howard, of the American and European Amusement Association, was in town 26-27 with his Pavements of Paris and Martyr co. The doctor is one of the pleasantest gentlemen I ever met. Good luck to him.—Edwin Osmond, of New York, will officiate as stage manager at an amateur performance to be given there just before Lent.—Tim Minnon can be found every week at the news and stationery store of William W. Sayre, No. 283 Main street.

HUDSON.

Opera House (R. Waldron, manager): Mora, the comedy marksman, supported by Fred. Williams and repertoire co., filled the Opera House nightly during the past week in Dad's Girl, a charming four-act comedy drama. Mora as Jack Sheppard and Capitola in the Hidden Hand and Fire Fly captivated the audience completely. The entire co. is excellent.

Items: Manager Fred. Williams reports business better than before.

NEWBURG.

Opera House (Colonel Dickey, manager): Ford and Ryan's comb., 26, unsatisfactory performance to poor house. Furmanns and Knappe gave an excellent representation of Two Nights in a Barroom 17. McNish, Johnson and Slavin's Minstrels, 20, to crowded house. Lillian Kennedy Comedy co. 23-28.

TROY.

Rand's Opera House (E. Smith Strait, manager): Those excellent Irish comedians Murray and Murphy, with capable support, entertained large audiences 20-1 with the familiar Irish Visitors. The beautiful Estelle Clayton in A Sad Coquette 27-8 and R. B. Mantell Feb 2-3.

Griswold Opera House (Jacobs and Proctor, managers): The Gray and Stephens co. supporting Minnie Oscar Gray to fair business. Atkinson's Peck's Bad Boy 23-4, followed by Gardiner's Zoso co.

AUBURN.

Academy of Music (E. J. Matson, manager): Signor Rentell's gift show drew good houses 18-20.

OSWEGO.

Academy of Music (Wallace H. Bristle, manager): Montague-Turner Opera co. drew small houses to hear Bohemian Girl 20, and seemed to please. Modjeska 26; Charles Parsloe 27; Human Nature 31.

COHOES.

Harmony Opera House (P. J. Callen, manager): Erminie 23, drew a large and fashionable audience, and pleased every one. Murray and Murphy 29, packed the house.

GLOVERSVILLE.

Opera House (A. J. Kasson, manager): Murray and Murphy 27; big business; good as ever. Marie Louise Day won a hearty reception. Montague-Turner English Opera co. in Bohemian Girl 21; fair house. Robert Mantell in Monbars 31.

LOCKPORT.

Hodge Opera House (John Hodge, manager): Frankie Kimball in Sybil to a small house 17, probably because prices were away up and cold weather. Dan'l Sully 18; Courtney Quartette 28; Pirates of Penzance, Hyland talent, Feb. 9-11.

WATERTOWN.

City Opera House (E. M. Gates, manager): Montague-Turner Opera co., return engagement, in Faust, to a large and refined audience 19. The numbers were, with hardly an exception, very nicely rendered and well-received, especially the solos of Zoe De Vielli, a promising young contralto, who, though not possessing a strong voice, sang her part with a refinement and grace which was very pleasing. Mr. Turner was suffering from a severe cold and was not as effective as in Mariana when the co. was here a week ago. Grass Widow 23-26.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): E. H. Sothern in The Highest Bidder had a large and fashionable audience 17. Excellent satisfaction. Aronson's Casino co. presented Erminie to a large and very well-pleased house 20. Cora Tanner in Alone in London to a fair house 20. Excellent.

SYRACUSE.

Whiting Opera House (P. H. Lehnen, manager): Alone in London drew lightly 16-8. Gilbert, Donnelly and Girard delighted a good-sized assemblage with Natural Gas 19. Their "Summer Season" trio was great. Nat Goodwin 26-7; Modjeska 28.

Grand Opera House (Jacobs and Proctor, managers): Zoso was well attended 16-21. Performance better than last season, and due in a great measure to George H. Adams' clever work. This week, Nobody's Claim. Next, A Great Wrong.

At Shakespeare Hall, the tragedian, James Owen O'Conor gave two performances of Hamlet and Shylock to fair-sized houses 20-1.

ITHACA.

Opera House (H. L. Wilgus, manager): Baldwin's Theatre co. to full houses 16-21. An injunction issued by Judge Andrews, of the Supreme Court, on application of Albert M. Palmer, of the Madison Square Theatre, restrained the Baldwin Theatre co. from producing Hazel Kirke. Jennie Yeamans in Our Jennie 26.

OWEGO.

Wilson's Opera House (S. F. Fairchild, manager): The Welsh Prize Singers gave a concert, 17, to a fair house.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): Dr. Charles L. Howard's co. presented the Pavements of Paris and The Martyr, 20-21, to fair business.

NORTH CAROLINA.

WILMINGTON.

Opera House (James K. Wilson, manager): Mlle. Rhea played Fairy Fingers and Frou Frou 20-21, to large houses. To say that she fully sustained her reputation is sufficient. No actress who ever appears in this city is more appreciated or enjoyed than Mlle. Rhea.

RALEIGH.

Metropolitan Hall (C. D. Hearst, manager): Good house; good show; two and and a half hours' solid fun. No vulgarity; no old gags.

OHIO.

COLUMBUS.

Metropolitan Opera House (C. A. and J. G. Miller, managers): Michael Strogoff to light business 15-18. Fred. Bryton in Forgiven played a nice engagement 19-21. Two Old Cronies had a big house 22. Mayo in Nordeck and Royal Guard played to fair business 23-4. Soldene 27 8.

Little Nugget drew large houses at the Grand past week. Edwin Arden in Eagle's Nest opened 22, to standing-room only.

Alice Raymond is the bright particular star at Eichenlaub's and will remain another week.

The People's is booming along to big business.

DAYTON.

The Grand (Reist and Dickson, managers): The damaging press reports relative to the railroad mishap of the Mayo co. prevented many from attending Nordeck and The Royal Guard 18 19. The performance was equally as good as last season, while the co. remains about the same. Robert Downing drew medium-sized audiences 21-2 and matinee, producing The Gladiator and Julius Cæsar. As Marc Antony he stands alone, notwithstanding the many grand productions we have had of Julius Cæsar.

Cues: The Bostonians 28 and matinee in Fanchonette and Fatinitza.—Robert Downing and the male members of his co. were entertained by the Elks Friday evening 20, and a delightful affair it was.—Milton Nobles is at the Soldiers' Home 26 in Son and Sire.

ZANESVILLE.

For the eighth anniversary of the opening of the Opera House Messrs. Schultz & Co. had Charles L. Andrew's Michael Strogoff co. as the attraction. Every seat was taken. The presentation did not give the satisfaction it did on the first occasion; only once or twice did the audience rise to an enthusiastic pitch. The cause of this unfavorable reception is that the co. is inferior to the demands of the piece.

CHILLICOTHE.

Masonic Opera House (Ed. Kauffman, manager): Two Old Cronies to a packed house 18. Julia Rive-King and co. to a light business 19. Passion's Slave played to a fair business 20.

Item: The manager of Two Old Cronies reports business very good.

URBANA.

Opera House (P. K. Bennett, Jr., manager) The Rive-King Grand Concert co., 18, rendered a very classical programme to a very appreciative audience. The auditors were so pleased that they were loth to retire, and pronounced the show the funniest ever seen in Urbana.

YOUNGSTOWN.

Opera House (W. N. McKeown, manager) Frank Jones gave a low show to a full gallery house 21 as Si Perkins. His co. is inferior, and nothing saves it but a fair brass band, which pulls the crowd. Alice Montague is leading support.

Mr. Coate, Treasurer of the Alone in London co., is seriously ill at the Zoo House, suffering from pneumonia.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): The MacCollin Opera co. in Beggar Student, Musketeers and Francois the Blue Stocking drew fair houses 16-18. Barry and Fay in McKenna's Flirtation 19. The comedians work hard to make the piece go but only met with little success. The Rag Baby, with Charles Reed as Old Sport, finished the week.

People's: C. A. Gardner in The New Kari had a good week.

Item: Miss Thornby, of the Rag Baby co., had the misfortune to break her leg in Detroit last week.

PORTSMOUTH.

Grand Opera House (H. S. Grimes, manager): Two Old Cronies to big business 17; show first-class. Gran's Fifth Avenue Opera co 30 Feb. 4. Portsmouth is the best town in the State for a good show. Note the following: Will Henshaw and Ten Broeck Two Old Cronies co., Dec. 3, $209; Jan. 17, $585.75. Address all communications to Manager H. S. Grimes.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): Owing to the extreme cold night 18 Frederick Bryton in Forgiven did not have a crowded house, but those in attendance were more than repaid as the play and co. were excellent, much better than we generally get here. Genevieve Lytton, a very pretty and bright actress, plays perfectly the part of Annie Dennison. Harry Harwood acted well the part of Daniel Peabody (Denver Dan) and shared the honors with Mr. Bryton.

LANCASTER.

Chestnut Street Opera House (Herman Wilkemeyer, manager): Two Old Cronies 19. Every seat in the house sold before the doors opened and desirable standing room at a premium. This operatic extravaganza will always be welcomed here under the superb management of Mr. Anderson.

CIRCLEVILLE.

Coliseum (Charles H. Kellstadt, manager): The inimitable trio, Wills, Henshaw and Ten Broeck in Two Old Cronies played a return engagement 20. Large and delighted audience. Karl the Peddler Feb. 1.

AKRON.

Academy of Music (W. G. Robinson, manager): Frederic Bryton, although suffering from a severe cold, presented Forgiven to a very large audience 17. His support was good with one exception.

STEUBENVILLE.

Cain's Winter Garden and Hotel Cain of this city were burned out 16 (5 o'clock). Winter Garden adjoined hotel in the rear, and was used as a variety theatre. Miss Anna Devoe, a variety actress, was suffocated in her room; eight other performers lost their entire wardrobe. A benefit was immediately arranged for Miss Devoe at City Opera House, which netted a neat sum. Cause of fire unknown; started in variety theatre; hotel but slightly burned. Theatre belonged to John L. Cain, the manager, who estimates his loss at about $2,000.

TIFFIN.

Shawhan's Opera House (E. B. Hubbard, manager): Frank Mayo in Nordeck 16 to only a fair audience.

Item: By the accident on the Lake Erie and Western Railroad at Bluffton, twenty-five miles west of this place on the morning of 17, all of Frank Mayo's Nordeck co. were more or less bruised and shaken up. The following are the injured of Mr. Mayo's co.: Frances Gilbert, ankle dislocated, injured in back; Edwin Nalod, left hand crushed, amputated at the wrist; Neil Gray, cut on head; Robert Neil, thrown through a window and badly cut and bruised about the head and face. Lawrence Johnston, right arm broken; J. C. Harvey, hands badly cut with glass.

WARREN.

New Warren Opera House (P. L. Webb, manager): Mattie Vickers and her troupe were very well received Saturday 14 by a good audience. Songs, dances and manner of Miss Vickers are charming. Support is as good as is necessary.

LIMA.

Faurot Opera House (G. E. Rogers, manager): Frank Mayo in Nordeck 17 to good business. The play made a big hit. The co. is excellent. The Golden Giant Mine to good business 18. Mrs. McKee Rankin's delightful acting and a real live baby completely captured the audience. Co. good. C. A. Gardner 25, Lights o' London 26, Passion's Slave 27.

Item: A broken rail on the Lake Erie and Western Railroad threw a passenger train off the track north of this city 17. The Frank Mayo co., with the exception of Messrs. Mayo, Taylor and Gardiner, who came by another route, were on board. Of the Mayo co. who were injured were Edward Nalod, hand crushed; Frances Graham, ankle dislocated and back sprained. Ralph, Neil Gray and Robert Neil were bruised considerably, but the other members of the co. escaped unhurt. Mr. Nalod's hand was found to be so badly injured that it was amputated here. Miss Graham, Mr. Neil and Mr. Nalod are being tenderly cared for at the Lima House. The Golden Giant co. was on the train but left it at Findlay, a few miles above the scene of the accident. Nalod takes the loss of his hand very coolly, and is doing well.

BELLAIRE.

Elysian Theatre (E. W. Scott, manager): One of the largest houses of the season went to see the meanest play that has ever appeared in this house 6—Winnett's Passion Slave. There was S. R. O. and the audience went away disgusted. A Chip o' the Old Block opened up an engagement at their house 20-1 with matinee to extra large houses, with Scott, Mills and Ada Melrose in leading parts. Audience well pleased. Miss Melrose is without a doubt the best soubrette that has ever appeared in Bellaire. Play gave the best of satisfaction.

FINDLAY.

Davis' Opera House (George E. Rogers, manager): Mrs. McKee Rankin in the Golden Giant 17; good house. Passion's Slave 28.

Item: Two Old Cronies and Natural Gas both have return dates later in the season.

CANTON.

Opera House (Louis Schaefer, manager): The Fifth Avenue Opera co., under the management of Mr. Matt Grau, have held the boards during the week of 16-21, presenting Mascott, Erminie, Grand Duchess etc., to packed houses. The performances were only fair.

UPPER SANDUSKY.

Opera House (John Lime, manager): Moore and Vivian's Our Jonathan Comedy to poor business 16. One of the redeeming features of the show was that it had a fair band and good street parade.

FOSTORIA.

Andes Opera House (W. P. Powell, manager): Frank Howard in Sam'l of Posen played to a good house 20; gave only fair satisfaction. Mr. Howard and his support are good, but the piece did not catch on. Wonderland Feb. 4, Welsh Prize Concord 11; T. J. Farron 13.

BUCYRUS.

Opera House (V. R. Cheaney, manager): Prof. J. K. Kennedy, "mesmerist," has drawn crowded houses for the entire week. His entertainments are of the best.

HAMILTON.

Music Hall (Hatzfeldt and Morner, managers): Two Old Cronies to packed house 15; good performance and everybody satisfied. Noss Family, light house, 18.

Opera House (Overmeyer, Hensley and Decher, managers): Leonzo Brothers to fair business 16-21.

Stevens Theatre (Milt Stevens, proprietor): Light business all week.

WAPAKONETA.

Opera House (C. W. Timmermeister, manager): Helen Blythe in Only a Woman's Heart 20; played to the best house of the season. The drama—a strong and emotional one—was well rendered. The Noss Family 27.

OREGON.

PORTLAND.

New Park Theatre (J. P. Howe, lessee and manager): Neil Burgess and co. in Vim 2 7, with Widow Bedott to a not large business. Extensive cold weather the cause. He did well up the valley and on the Sound and should have done much better here.

Items: Manager Howe says we are to have some fine cos. visit us this Spring, and as the O. and C. R. R. is now open to California, which shortens the time between here and San Francisco to thirty-seven hours, managers in the East should give the Pacific Coast more attention, especially the Northwest part of it, and place themselves in communication with Manager Howe, who is courteous and is always ready to give what attention he can to favorable cos.—Theatrical combinations can now play the N. P. R. R. to Portland thence to San Francisco, then back via the C. P. or the S. P., as old railroad route.—Eastern managers give us more attention with first-class attractions, and you will always get value received.—The Pyke Opera co. played Tacoma and Seattle 2-7 to good business, and played at Victoria, B. C., 9-14

PENNSYLVANIA.

PITTSBURG.

A Great Pink Pearl did a poor business at the Grand Opera House. Lost in New York did well at the Bijou, as also did the Howard Specialty co. at the Academy and Edmund Collier at Harris'. Present week, J. B. Polk with Mixed Pickles is at the Bijou. Joseph Murphy in Kerry Gow is at the Grand Opera House. Rentz-Santley co. is at the Academy and Jennie Calef is at Harris'.

Grand Opera House, Mrs. Langtry; Bijou, Evangeline; Academy, Juliene's Vaudeville comb.; Harris', Wilbur Opera co.

Items: The attractions for the Elks' benefit performance Feb. 20 are Jim the Penman, Daly's co. in Love in Harness, Shaefer and Blakely's comb. T. J. Farron in Soap Bubble, Helen Desmond, Lillian Bulkhardt and Joseph and Agnes Vogel. Quite an array of talent.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): Starr's Opera co appeared in La Mascotte, Erminie, Mikado (matinee) and Princesse de Trebizonde 19-21 to packed audiences.

Lehigh University, as usual, when there is an opera co. here, turned out *en masse* its nearly four hundred students, and, of course, the townspeople had to submit to very many annoyances in consequence. During the first night of the co. here, Manager Barry had to suppress the students, which he did in a neat speech. The second night he had to suppress some of the members of his co.—this he did by threats of fines. After the first night's performance there was trouble among members of the co., brought about, it is said, by some of the students who tried to make it appear that Miss Hallock, the prima donna, was the cause of Mr. Barry's attack upon them. Their contempt for Miss Hallock was shown in hisses, etc., every time she appeared alone on the stage, while they applauded other lady members of the co., who no more deserved it than the weakest of amateurs. This order of things was kept up until the end of the engagement, when Manager Barry called to account Miss Deshler for "putting-up a job" on Miss Hallock, and dismissed her, in spite of the protestations of Miss Hallock to give her rival at least a week's notice. Miss Deshler remained here, the guest of some of the students, until 23, when she left for her home in Saginaw, Mich., her ticket having been purchased, it is alleged, by a number of her college admirers.

Some of the members of the co. went sleighing during the night of 21, and in an upset Miss Neville was thrown out of the sleigh and received an injury to her nose. A piece of court-plaster amended the damage.

NORRISTOWN.

Music Hall (Wallace Boyer, manager): Starr Opera co. played 9, to fair business, ending the engagement to a packed house. The co. is not as good as on previous engagements. Annie Pixley played 16, to one of the fashionable audiences of the season; every seat on the lower floor was sold in advance. Miss Pixley appeared as the Deacon's Daughter and gave a delightful performance. After the performance she was given a reception by the leading physician in Norristown. Miss Pixley distinguished herself in M'liss. In the Deacon's Daughter we have the daughter of a New England deacon brought up in a home where theatres and kindred diversions are condemned, instead of the wayward girl of the mines. There is the same girlish ingenuousness, so familiar in M'liss, the same bright naivete, yet not the same, for the two parts are totally unlike. Held by the Enemy 26.

HARRISBURG.

Opera House (Markley and Till, managers): Hattie Bernard Chase in Rags, the Wildcat, appeared 16 to a fair house. There isn't much of merit in either play or co., but the star is a bright and vivacious soubrette. Abbey's U. T. C. co. (duplicates of the prominent parts) came 21 and drew good house. The Little Tycoon, 27; Alone in London, 28; Jennie Yeamans, Feb. 1; Ragan's Tours 8-16; Skipped, etc., 9; Erminie 18; Atkinson and Cook co., 20-25.

YORK.

Opera House (B. C. Penta, manager): Duncan Clarke's Female Minstrels 20, to usual large male house. Phew! but wasn't it rotten. From such shows in the future, good Lord deliver us. Henry Dunbar; or, A Daughter's Trial (home talent), 21; fair house and satisfaction.

Park Theatre (Frank Sage, manager): Edward Barnes 16-18; fair business. Play combination of Atkinson's, Peck's and half a dozen other Bad Boys, and altogether not much. Some of the people too good for show and balance too rank for any.

Association Hall (star course). Meigs' Underhill comb. to jammed house.

LANCASTER.

Fulton Opera House (S. Yecker, proprietor): Human Nature drew a very good house 18. The leading character, Salem Peabody, is taken by Richard O'Gorman, who is supported by an excellent co. Abbey's Uncle Tom's Cabin drew a crowded house 20. The old play always draws well here, as this was one of the strongest anti-slavery counties in the North. The street parade, with two bands, white and colored, donkeys, bloodhounds, etc., drew considerable attention.

EASTON.

Opera House (W. M. Shultz, manager): Annie Pixley appeared in The Deacon's Daughter 19 to an immense house; every seat taken. Maggie Mitchell in Fanchon is promised next week.

PITTSTON.

Music Hall (W. D. Evans, manager): Spenser's Little Tycoon 19 to large and well pleased audience. Miss Glasca, the Violet of the co., was ill while here and did not do herself justice. The costumes of this co. were the best ever seen here.

READING.

Academy of Music (John D. Mishler, manager): Patti Rosa as Boo delighted a large audience 16. Annie Pixley as the Deacon's Daughter had a crowded house and gave a very good performance. She was presented with a large floral shield. Alone in London 27.

Grand Opera House (George M. Miller, manager): Floy Crowell in Jess. Little Tatters, Through Fire, Wildcat and Mollie Maun to large houses 16 21. The performances were well given. Waite's Comedy co. 23-8, Jennie Yeamans Feb. 3 8.

ALTOONA.

Opera House (Marriott and Krider, managers): J. S. Murphy in Shaun Rhue drew a fair house. His co. is a good Irish show. Dale Brothers and Hodgson's Variety 21-4 to small sized audiences, and the worst show that has been here for five years.

Items: Bennett and Moulton Opera co. when here a few weeks ago played The Two Thieves, which was Erminie out and out. It would have done George Wilson good to have seen his imitator.—The new Opera House is nearly completed. When finished it will be one of the largest and finest houses in Pennsylvania.—Manager W. L. Plack has taken The Mirror's advice and made the dressing-rooms extra large, with all the conveniences of a home.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): E. H. Sothern's Highest Bidder 16 to a large, refined and elated audience. Mr. Sothern was received amidst thundering applause. He was well supported throughout. Erminie, second appearance this season, to a good sized and very enthusiastic audience 20. Misses Reed, St. Henri, Sutton, Weathersby, and Messrs. Solomon, Walton, Hilliard and Temos did admirably and had several recalls. Chorus strong and stage setting superb.

SHENANDOAH.

Theatre (P. J. Ferguson, manager): Misco's Magic Talisman did not have magical power enough 16-17 to overcome the strike depression and draw a paying audience. Till Family to fair sized audience 19. Starr's Opera co 22-8.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Sol Smith Russell is such a favorite here that he always draws a crowded house. He presented his latest play, Bewitched, 17, to a packed house. Supporting co. fair, but the familiar face of Frank Lawton was missed. Mr. Powell was called before the curtain end of second act. Sothern made his initial appearance here 21 in The Highest Bidder, to a good house, and received a warm welcome, entire co. being accorded curtain call. His supporting co. is very good, especially Mr. Buckstone as Sir Kyrlyn Graig (the villain of the play) and Charles B. Bishop, who was very amusing as Bonham Cheviot. Miss Archer deserves a word of praise as Rose Thornhill, the heiress. J. Connor Roach 26, McN.. J. and B. Minstrels 28, Erminie 31.

ALLENTOWN.

Music Hall (E. L. Newhart, manager): Starr's Opera co. presented Mascotte, Chimes of Normandy and Erminie 16-18. Enthusiastic audience, which nearly filled the house at each performance. Baldwin's Theatre co. in a repertoire 23-8

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Charles Erin Verner as Shamus O'Brien 18-19 to fair business. Spenser's Opera co. in Little Tycoon 20-21, with matinee, to good houses.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Sol Smith Russell in his new play, Bewitched, 20, pleased a large audience. It waited for his appearance until after nine o'clock, the co. having been delayed by a smash up on the railroad. Charles Erin Verner in Shamus O'Brien played to good business 21.

OIL CITY.

Opera House (Hempstead and Honeywell, managers): Sol Smith Russell in his new comedy, Bewitched, drew very large house 18. If the appreciation of the audience be taken as a guide the verdict would be that the play fits Mr. Russell better than any of his former ones. Support good. Dan Darcy 27.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers): Thatcher, Primrose and West's Minstrels paid us their second visit this season 18, and played to a crowded house. The performance was first-class in every respect. The Highest Bidder, with E. H. Sothern, supported by the Lyceum Theatre co., delighted a large and enthusiastic audience 19. Hurlburt's Hippocyasgon 23-26. Mattie Vickers in Jacquine 30. Erminie, Feb. 3; Upside Down 4.

DANVILLE.

Opera House (F. C. Angle, manager): Richard O'Gorman in Human Nature 14, to large house. Co. weak. Music good. Spenser's Little Tycoon co. 17, to best business of the season. The opera was well staged and chorus good. Costumes finest ever here. Fred. Lennox, as General Knickerbocker, was very good, and received several encores. R. N. Dunbar, as Rufus Ready, and Ada Glasca as Violet, deserve special praise. The Alvin Barry of Eugene Harvey was below the average considerably. Balance of cast good.

HANOVER.

Opera House (J. Percy Baraits, manager). Michael Mullen, an English monologist, gave a very enjoyable entertainment evening of 17, under the auspices of Haydn Oratorio Society of this place before a large and select audience. Zitka Feb. 2.

NEWCASTLE.

Opera House (R. M. Allen, manager): Muldoon's Picnic played to a fair house 18. Polk's Mixed Pickles 31.

Items. J. W. Frankel, in advance of James Connor Roach, was here 18.—Charles Barton, representing Aronson's Casino Erminie co., was in this city 19.

TITUSVILLE.

Correction: In my last week's letter it was stated that the dimensions of the stage connected with the Lake Opera House were 60x30x60. It should have read 60x40x60. Erminie 28, McNish, Johnson and Slavin's Minstrels 30.

PHILIPSBURG.

Opera House (A. B. Herd, manager): Claire Scott in Mary, Queen of Scots, came 18, to fair business. She is one of the best tragic actress ever seen on our stage; her support is excellent.

ERIE.

Park Opera House (Wagner and Reis, managers): Modjeska in Twelfth Night 16. Good business. The performance excellent. Modjeska was repeatedly recalled. Thatcher, Primrose and West's Minstrels to S. R. O. 19. The show was the best of its kind ever seen here. John McWade in his song "The Picture on the Wall" made a great hit. E. H. Sothern in The Highest Bidder 20. Business good. Show splendid. The co. has been greatly helped by the addition of C. B. Bishop in the role of Bonham Cheviot.

BEAVER FALLS.

Opera House (C. B. Foster, manager): Muldoon's Picnic gave a fair performance to good-sized audience 21.

Sixth Avenue Theatre (C. W. Rohrkaste, manager): Si Perkins to large house 23. When last here fully 300 were turned away. His orchestra is a special feature this season. James B. Polk 30; McNish, Johnson and Slavin Feb 3; Little Nugget 9; Frank Mayo 13.

TYRONE.

Conrad's Opera House (Fake Conrad, proprietor): Patti Rosa to good house 17. Hattie Bernard Chase handsomely entertained one of the best audiences of the season 23. Little Tycoon 31.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Bennett and Moulton's Opera co. to large business 16-21. This is the best opera co. ever played our city at popular prices. Edmund Collier 23-6, in Jack Cade and Richard III. Little Tycoon Opera co. Feb. 25; Gormans' Minstrels 7; Charles A. Loder 20-11.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): Fanny Davenport in Fedora, and Robert Mantell in his play of Monbars, 16-21. Both entertained large audiences. Vernona Jarbeau, and Duff's Comic Opera co. in Dorothy 23-8, She, 30-Feb. 4.

Grand Opera House (W. H. Low, proprietor): Levino and Daly's Triple Alliance, and All the World Over closed a very quiet week's engagement 21. Sunday afternoon and evening, Gilmore's Band before packed houses. The National Opera co. in Faust 23. Advance sale large.

Theatre Comique: Mestayer's Tourists, with Kirke and Clarke as the stellar attractions, 23-8.

Westminster Musee: The management have introduced some of the very best talent on the variety stage. The attractions include the Venetian Troubadours, the Frankel Ladies' Mandolin Quartette, Frederick the illusionist, and the mystery Gaiatea.

The Variety Museum still continues to give light operas to crowded houses.

SOUTH CAROLINA.

GREENVILLE.

Gilreath Opera House (S. T. Whitmire, manager): Katie Putnam as Erma the Elf, 20. Miss Putnam has many admirers in Greenville among play-goers. Wilson and Rankin's Minstrels 30.

CHARLESTON.

Academy of Music (Will. T. Keogh, manager): Booth and Barrett appeared as Othello and Iago to a jammed house 17. Receipts exceeded $3,000. Prices ranged from one to four dollars. Among the Breakers and Delicate Ground were given by local talent 20 for the benefit of the Ladies' Fuel Society. Louis James and Marie Wainwright 23-8.

TENNESSEE.

NASHVILLE.

The Vendome (J. O. Milsom, manager): Kellar, the wonderfully clever and inimitable conjuror, 16-8, to light houses. The bad weather interfered seriously with his business. Effie Ellsler appeared 19-21, presenting Woman Against Woman, Egypt and Camille. Her co. is excellent. She opened to one of the largest houses of the season. Fair houses were the rule for the next two nights, and Saturday matinee. Miss Ellsler best pleased as Egypt and as Camille. Her Camille was, in fact, a pleasant surprise to all who saw it. These pieces were both mounted with good taste, and the costumes were rich and very attractive. Booth and Barrett 23 5; Margaret Mather 26 8.

The Grand (E. V. Anglim, manager): Lottie Church all the week to light business in Unknown. She deserved to do better.

The bill at May's Opera House has been clever, but the attendance light through the engagement.

Items: Newton Beers opened 23, at the Grand for one week, in Lost in London.—The advance sale of tickets for the Booth-Barrett engagement was the all absorbing topic. House sold out for all three nights, and box-sheet only open one morning.—A. L. Wilbur, proprietor of the Wilbur Opera co., was here several days of this week on a visit. He has a number of friends in Nashville. Mr. Wilbur, by the by, has engaged a Nashville girl, Alice Fitzpatrick, for a principal part in his co. He regards her as a real discovery. She is a niece of the popular and handsome treasurer of the theatre Vendome, Will Sherts, and it is claimed by her friends and those who have heard her sing, that she is possessed of a high, pure soprano voice of remarkable power and compass. She joined the co. at Louisville.—The friends of Manager Milsom will regret to know he is confined to his bed from the effects of severe bruises sustained in a fall, while walking along our ice-clad streets. He fell heavily on his left arm, slightly fracturing it. The doctor says it will be several weeks before he can get out again.—Marc Klaw had the audience photographed at the Vendome the first night of Miss Ellsler's engagement, and presented each lady in the audience with a picture as a souvenir.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): The past week's amusements consisted of Professor Bristol's Equescurriculum to fair business.

MEMPHIS.

New Memphis Theatre (Frank Gray, manager): Margaret Mather opened a week's engagement in Romeo and Juliet to a good sized audience and has played to good business during the week, but would have had the standing room placard out every night had it not have been for an unprecedented spell of Winter weather quite unusual to this latitude, the ground being covered with sleet to a depth of five inches, making travel difficult. The co. arrived from New Orleans seven and a half hours late, traveling all night with no sleeper, having been unable to secure one. Miss Mather has established herself as a prime favorite here and is certain to play to crowded houses on her return. Booth and Barrett 26-8.

Items: J. Ed. Hurst, in advance of Michael Strogoff, and Joseph J. Levy and Theodore Bromley, representing Booth and Barrett, were in town this week.—There are about forty persons formed in line to-day (Friday) awaiting the opening sale of Booth and Barrett next Monday. All the railroads centering here will run excursions and the house will not begin to hold the crowds expected.

CLARKSVILLE.

Elder's Opera House (James T. Wood, manager): Lillian Lewis, matinee and evening performance, in New Magdalen and As In a Looking Glass 28.

KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor): Fred. Warde in Gaston Cadol to an immense audience 16. The play was very satisfactory. McIntyre and Heath's Minstrels 19-20. Professor Bristol's Equescurriculum 26 8.

TEXAS.

SAN ANTONIO.

Grand Opera House (Ernest Rische, manager): Emma Abbott closed a very successful engagement here 14 19, consisting of Ruy Blas, Carnival of Venice, Il Trovatore, The Good Devil, and Martha for matinee. She played to large business at advanced prices. Co. excellent throughout. Of the two operas new to us here, Ruy Blas and Good Devil, the latter created by far the best impression. The Salsbury's Troubadours opened up at the Grand 19-18. They gave The Humming Bird to fair business. Nellie McHenry is supported by a good co., and left a very favorable impression with us here. She and Frank Blair are very clever.

FORT WORTH.

Opera House (George H. Deshwood, manager): Mrs. D. P. Bowers opened in Elizabeth to one of the largest houses of the season and played to good business matinee and night. Also appearing in Old Love Letters and Jealous Wife 13-14 with matinee. Mrs. Bowers still retains the old dramatic fire that glowed around her in former years and she acts with as much fervor and intensity as she ever did. The Booth-Barrett engagement next month promises to be an event in the dramatic history of Fort Worth. Reserved seats will be placed at $5 each.

HOUSTON.

Pillot's Opera House (Henry Greenwall and Son, managers): F. C. Bangs in Francisca De Remini, and matinee, 13. Fair business.

SHERMAN.

Opera House (W. A. Kinnan, manager): A large audience assembled 12, to witness the presentation of Mary Stuart, rendered by Mrs. D. P. Bowers and co. Every one was well pleased with Mrs. Bowers. Of the support the least said the better. The Jennie Holman comb. 16-21, opened in Fanchon the Cricket, billed as Maggie Mitchell's masterpiece. The house was packed. Co. good, taking everything into consideration.

GALVESTON.

Tremont Opera House (Greenwall and Son, managers): Following close upon an excess of the legitimate The Humming Bird, by the Salsbury Troubadours 13-14, was a most refreshing diversion, and accordingly appreciated, excellent business attending the engagement. Nellie McHenry completely captivated the town, with Frank B. Blair a good second. Remainder of cast fair. Ruy Blas, Il Trovatore, carnival of Venice and Faust, interpreted by the Emma Abbott Opera co., commanded large and elite audiences 16-19. The organization is a strong one, notably the male portion thereof. The chorus competent and the orchestra under the able leadership of Tomasi. Consequently enjoy

occasions Mr. Warde made a very neat little speech, thanking the audience for their intelligent appreciation. Messrs. Ferdinand and Hermann gave a very fine piano and violin recital 20.

Items: Barry and Fay, who were obliged to play here sans costumes, properties, etc., owing to the negligence of the station agent at Charleston, W. Va., who failed to place their baggage on the train, and who, through Messrs. Sheffy and Bumgardner, their attorneys, entered suit for damages against the N. N and M. V. R. R. Co., have recovered $100 damages from the R. R. Co., together with ample apologies and the discharge of the negligent official.—An amusing incident occurred at the opening of the sale of seats for Fred Warde's Galba. A few minutes before 10 o'clock, the time advertised for the opening of the sheet, a prominent citizen entered the office, and crowded his way to the head of the line of some twenty or thirty gentlemen who had been waiting for several hours, and tendered his money and demanded tickets, and was of course promptly refused, and has since entered suit for damages against the manager, on the ground that he was the first man to tender his money for tickets. Manager Oliver thinks he can stand the suit, as he is backed by the sentiment of the community.

LYNCHBURG.

Opera House (F. H. Simpson, manager): Louise Arnot commenced a week's engagement on 16. Played to crowded houses.

The Boston Stars appeared at the Y. M. C. A. Hall 19. Splendid audience and a good combination.

WASHINGTON TERRITORY.

SEATTLE.

Frye's Opera House (George F. Frye, manager): Pyke Opera co. appeared 2-5, playing to small houses, all but last night. This opera co. is well chosen, and is very persevering in its efforts to give its audiences new and well rendered pieces. But it has been here so often lately that during this last engagement it was not patronized as it deserved. Th. Nast lectured 7 to a small but highly entertained audience.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Alden Benedict in Monte Cristo 16, to fair house. Mr. Benedict and his strong co. gave a very good performance, and received much applause. At the end of the third act Mr Benedict was called before the drop. Sarah Farley's Mercedes was well played and showed ability. Winnett's Passion Slave 17, with Hamilton Harris as the star, to good house and well-pleased audience. Mr. Harris is very strong in the part of Manuel Defoe. The co. is also a strong one. Carrie Rose as Mamie Briscoe was a very fine support for the star. Fred Strong as Shortsleeves, and Jeppe Delano as Golight were the amusement makers, assisted by Fanny Delano as Toogood.

Items: Manager Van Winkle offered a rural gentleman Mr. Benedict's ten one hundred dollar bills, that were on exhibition in the window, for ten dollars, and the R. G. said: "I know you show fellers; you can't come it on me."—On the night of the presentation of Monte Cristo, the manager received a letter from the manager of the Carrie Stanley co., asking for date in Monte Cristo. There was also enclosed a programme printed in some Ohio town, headed Carrie Stanley and co. in Monte Cristo. Manager Van Winkle intends to send the correspondence to The Mirror for publication, as he is not in the market for pirates.

WHEELING.

Opera House (F. Riester, manager): Frank Jones' co. presented Si Perkins to a fair audience 17, and seemed to give general satisfaction. Patti Rosa came 20-1, the first time in six years, giving Zip, Bob, and Love and Duty to very good business. The star made many friends. Bennett and Moulton Opera co. 23 8; Sallie Hinton Feb. 2 4

Grand Opera House (O. C. Genther, manager): Chip o' the Old Block co. gave very clever performances 16-18, the success of which depends greatly on a bright little soubrette, Ada Melrose; business good. True Irish Hearts Feb. 2-4; Charles A. Loder co. 6-8.

WISCONSIN.

MILWAUKEE.

Nat Goodwin at the Academy in Lend Me Five Shillings and Turned Up. It is quite refreshing to see Mr. Goodwin in the character of Mr Golightly, it is so superior to the clap-trap he has always given us before. Turned Up is little better than the Skating Rink, but the co. is an excellent one, and succeed in giving a very interesting performance.

Grand Opera House: Ezra Kendall in A Pair of Kids opened 20 21. The piece has been given here several times before, since which time there have been a few changes made by introducing new specialties. The co. with one or two exceptions is the same.

Palace: James A. Herne's Hearts of Oak attracted small audiences 17-22. The co., with the exception of Charles H. Clark as Uncle Davy, is inferior. Mr. Herne does not infuse the same life into the character of Terry Dennison he was wont to do in former years.

Items: Walter S. Moss has severed his connection with the Boston Opera co. to go in advance of A Pair of Kids.—Manager John S. Raynor, of the People's, had a very severe attack of rheumatism and has gone to Mt. Clemens, where we hope he will find speedy relief.—Josie Devoy is doing Jennie Dunn's (Mrs. Kendall) part in A Pair of Kids.—The Musical Society are considering the advisability of remodeling the New Academy into a music hall, suitable for the production of their concerts. Should they decide to do so it will not be used for theatrical performances. The People's and Museum have given the usual variety programme for the past week.

BERLIN.

Library Opera House (J. E. Williams, manager): Burr Oaks co. to fair house 5: heavy rain storm. Irving co. 30-Feb. 4; Kellogg Concert co. and Lost in London follow.

EAU CLAIRE.

Opera House (J. E. Cass, manager): Thomas W. Keene presented Richard III. to a good business 19-23.

LA CROSSE.

McMillan Opera House (L. S. Truesdell, manager): Gorman's Minstrels to a good house 16, and pleased well. Ezra Kendall's Pair of Kids 19, to fair house; gave the best of satisfaction.

WYOMING.

LARAMIE

Maennerchor Hall (William Marquardt, manager): Nellie Boyd and co. played to fair business 11-12.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): The Grand has had a variety of people before its footlights this week. The Harmony Club 19 (our local amateurs) gave us A Cup of Tea and My Daughter's Debut. The least said the better. House was packed; hearers disappointed. Modjeska in Much Ado About Nothing, Adrienne and Donna Diana matinee 17 18; houses only fair. The female portion of the support is excellent, but the male persuasion fall short of their requirements especially so William Morris her leading man. He may have had two or three off days, but his Maurice de Saxe in Adrienne was below the standard—very much so. Fanny Kemble in Sybil, a comedy by Clay M. Greene, 19-21. She is young, pretty, clever, and drew fairly well. Next week divided by Lizzie Evans in Our Angel, and Sothern, Bunch of Keys, and Janauschek follow.

Toronto Opera House (Shaw and Jacobs, managers): Ada Gray in East Lynne, that unwholesome domestic drama played to much better business than I expected. A Mountain Pink 28 Feb. 4.

Items: Ramsey Morris, of the Lyceum Theatre, New York, was in town last week looking after the interest of The Highest Bidder.—W. C. Donaldson the principal support of Lizzie Evans, is a Toronto boy. —The Brantford Musical Society announces the production of Pirates of Penzance early in February. They will have D'Oyly Carte after them no doubt for a royalty.

MONTREAL.

Academy of Music (Henry Thomas, manager): Charles T. Parsloe in A Grass Widow to fair business 16 21. The piece is advertised as a farce-comedy, but the farce decidedly predominates and the plot is scarcely worth mentioning. It, however, gives Mr. Parsloe a chance to show off his well-known impersonation of a Chinaman under a slightly different aspect than heretofore. The support is fair, Owen Westford as Erasmus Spook, the head spiritualist, doing the best work. Mme. Janauschek 23-28

Theatre Royal (Sparrow and Jacobs, managers) H. R Jacobs' Wages of Sin co. to very large business, 16-21. The co. is good all round. King Hedley as Stephen Marlee, the villain of the piece, gave a fine performance. Annie Wood and Alberta Gallatin as Mrs. Blogg and Juliana, respectively, deserve special mention. The applause was frequent and hearty. Piece well staged. Grey-Stephens 23 8. Peck's Bad Boy 30 Feb 4.

KINGSTON.

Opera House (W. C Martin, manager): The Lizzie Evans' co. played Our Angel 19 to nearly $300.

PATERSON.

Opera House (H. R. Jacobs, manager): N. S. Wood drew good houses nightly with the Waifs of New York 16 21, giving good satisfaction. Corinne is the magnet 23-8 Kimball Comedy co in Mam'zelle 30-Feb 4.

People's Theatre (A. Philion, manager): Gregory Pantomime and Novelty co. to poor business. Arizona Joe in Black Hawks and Wild Violets 23 8.

LONDON.

Grand Opera House (John H. Davidson, manager): E A. McDowell's co. presented Our Regiment 16 to good sized audience. The support is the best McDowell has had for years.

ST. THOMAS.

Opera House (George S. Claris, manager): Harry Webber and co. appeared in his new play, Success, 16, to a fair house. The play proved to be the very opposite of its name. The support was poor, making one of the worst dramatic performances ever given here.

HAMILTON.

Grand Opera House (T. Reche, manager): Harry Webb occupied the house 16-21 presenting a number of comedies to poor business. The co. is poor and although the prices were low the people would not come. Modjeska, Lizzie Evans and John T. Warde next week.

Items: Leon H. Lempert, of Rochester, is in town looking after a contract for new scenery. The house needs it badly. Manager Reche is endeavoring to make his visitors as comfortable as possible both behind the scenes and in the dressing-rooms. They all appreciate his efforts.

OTTAWA.

Grand Opera House (John Ferguson, manager): Lizzie Evans in Our Angel and Fogg's Ferry drew fair houses 20-1. Charles Parsloe in A Grass Widow 23-4. Frankie Kemble 17-8.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A. M. Palmer's Jim the Penman (Western co.): Philadelphia 23-Feb. 4, Pittsburg 6 11.
A M. Palmer's Jim the Penman (Eastern co.): Charleston 27 8 Augusta 30-1, Savannah Feb. 1-2, Macon 3 Columbus 4, Atlanta 6-7, Montgomery 8, Pensacola 9, Mobile 10-11, New Orleans 13-18
A. M. Palmer's Jim the Penman (Special): Newark 23 8.
Ada Gray: Jackson, Mich., 27-8, Chicago 30-Feb. 4.
Alone in London Co.: Pottsville, Pa., 26, Reading 27, Harrisburg 28, Philadelphia Feb. 6-11, N. Y. City 13 18.
A Night Off Co.: Kansas City, Mo., 23 8, Nebraska City, Neb., 30, Plattsmouth 31, Lincoln Feb 1-2, Hastings 3-4, Omaha 6-8, Atchison 9, Leavenworth 10, 11.
Annie Pixley: N. Y. City 23-8, Jersey City 30-Feb. 4, Brooklyn, E. D., 6-11, N. Y. City 13-18.
Atkinson-Cook Co.: Trenton, N. J., 23-8.
Alice Harrison: Indianapolis 23 8, Washington 30-Feb. 4, Wilmington, Del., 6 8.
Arabian Nights Co.: Cincinnati 23-Feb 4.
Around the World in Eighty Days: McPherson, Kas., 26, Newton 27, Hutchinson 28, Kingman 30, Anthony 31, Harper Feb. 1, Wellington 2, Caldwell 3, Arkansas City 4, Winfield 6, Wichita 7 8, Kansas City 9-11.
Al. S. Phillips: Baltimore Feb. 6.
Barry and Fay: Chicago 23-8.
Booth-Barrett Co.: Memphis, Tenn., 26 8, Chattanooga 30-1, Birmingham, Ala., Feb. 1-2, Montgomery 3, Mobile 4, New Orleans 6, Galveston, Tex., 13-14, Houston 15, Dallas 16-17, Fort Worth 18, Waco 20, Austin 21, San Antonio 22 3 Los Angeles 27 31
Bunch of Keys: Buffalo 26-8, Toronto 30-Feb. 1, Detroit 2-4.
Beacon Lights: Cleveland Feb. 6, week.
Beulah: Chicago 23 8.
Bella Moore: Toronto 23-8.
Baldwin-Melville Co.: Allentown, Pa., 23-28, Williamsport 30-Feb. 4, Jamestown, N. Y., 6-11.
Boy Tramp Co.: Montgomery, Ala., 26-8, Decatur 31, Huntsville Feb. 1, Nashville 2 4.
C. Erin Verner: Brooklyn 23-8, New York 30-Feb. 4, Philadelphia 6-11.
Chanfrau: St. Louis 23-8.
C. T. Ellis: Kalamazoo, Mich., 30, Muskegon 31.
Clara Morris: Chicago 23 8, St. Paul 30-Feb. 1, Minneapolis 2-4, Omaha 6 7, Des Moines 8 9, Burlington 10 11, St. Louis 13-18, Kansas City 20-5.
Charlotte Thompson: Nashville Feb. 3-4, Cincinnati 5 11, Indianapolis 13-14, Terre Haute, Ind., 15, Bloomington, Ill., 16, Peoria 17, Quincy 18, Kansas City, Mo., 20-5.
C. A. Gardner: Middletown, O., 26, Dayton 27, Springfield 28, Washington C. H., 30.
Conrad the Corsair: N. Y. City Oct. 17—indef. run.
Chip o' the Old Block Co.: Washington 23-8, Indianapolis 30-Feb. 4, Chicago 6 March 3
Cattle King Co.: Brooklyn, E. D., 23-8.
Checkered Life: Parkersburg, W. Va., 23-8, Louisville 30-Feb. 4 Cincinnati 6-11.
C. A. Loder: Cincinnati 23-8, Wheeling, W. Va., 29-31, Urbana Feb. 1, Mt. Vernon 2, Newark 3, Philadelphia 6 11.
Close Shave Co.: New Bedford, Mass., 26 8.
Carrie Tutein: Norfolk, Va., 27-8.
Daniel Boone Co: Chelsea, Mass., 30, Waltham 31, Brockton Feb. 1, Taunton 2, New Bedford 3, Fall River 4.
Dion Boucicault: Worcester, Mass., 26 8, Concord, N. H., 30 Lawrence, Mass., 31, Lowell Feb. 1, Portsmouth, N. H., 2, Portland, Me., 3 4, Haverhill, Mass., 6, Manchester 7, Fitchburg 8, Providence 9 11, Attleboro 13, Milford 14, Newport 15, New Bedford, Mass. 16, Salem, 17, Waltham 18, Boston Feb. 20-March 3.
Denman Thompson: Washington 23-28, Elmira, N. Y., 30 31, Binghamton Feb. 1-4, Buffalo, 6 11, Cleveland, 13-18, Cincinnati 20-25. Louisville, Ky., 27-March 3, St. Louis 4-10.
Dalys' Upside Down: Cleveland 23-8.
Dan'l Sully's Co.: Adrian, Mich., 28, Buffalo 30-Feb. 4, Baltimore 6-11.
Dan A. Kelly: Harlem, N. Y., 23-8, Cincinnati 30-Feb. 4.
Dolores (Spectacle): San Francisco 16-28.
Edwin Arden: Columbus 23 8, Louisville 30-Feb. 4, Owensboro, Ky., 6, Evansville, Ind., 7 8, Vincennes 9, Terre Haute 10 11, St Louis, Mo., 12-18, Chicago, Ill., 20-6, Englewood 27, Joliet 28, Ottawa 29.
Evangeline: Cleveland 26 8 Pittsburg 30-Feb. 4.
Effie Ellsler: Kansas City 23-8, St. Joseph 30 1, Nebraska City, Neb., Feb. 1, Denver 6-11.
Eunice Goodrich: Paducah, Ky., 23-8, Hopkinsville 30 Feb. 4. Lexington Feb. 6-11, New Albany 13-18, Henderson 20 5
Edwin Mayo: Temple, Tex. 26 Waco 27, Ft. Worth 28, Dallas 30, Marshall 31, Shreveport, La., Feb. 1, Jackson, Miss., 3. Meridian 4. New Orleans 6-11.
Estelle Clayton: Boston 23 8, Providence 30 Feb. 1, Hartford, Ct., 2 4.
Edwin Stuart's Co.: Des Moines, Ia., 24-30.
Ezra Kendall: Chicago 23-8. Freeport, Ill., 30, Lasalle Feb. 1, Elgin 2, Mendota 3, Joliet 4. Englewood 6, Pullman 7, Kankakee 8, Champaign 9, Danville 10, Crawfordsville, Ind., 11, Chicago 13 18.
Floy Crowell: Elmira, N. Y., 23-8, Hornellsville 30-Feb. 4, Erie, Pa., 6 11.
Frank Daniels: Harlem, N. Y., 23 8, Philadelphia 30-Feb 4.
Fanny Davenport: Philadelphia 23-8.
Fantasma (Hanlons): Chicago 23-8, Detroit 30-Feb. 1, Fort Wayne 2-4, St. Paul 6-11.
Fred. Warde: Norfolk, Va., 24-6, Goldsboro, N. C., 27 28, Columbus, Ga., 30-1. Augusta Feb. 1-2, Savannah 3 4, Macon 6 7, Columbus 8.
Fred. Bryton: Cincinnati 23-8, Hamilton 30, Dayton 31 Feb. 1, Indianapolis, Ind., 2-4.
Frank Mayo: Fort Wayne, Ind., 26, Logansport 27, Lafayette 28, Louisville 30-Feb 4.
Frank Frayne: Louisville 23-8. Cincinnati 30-Feb. 4, Nashville 6-11.
Florence Bindley: Middleton, Pa., 26, York 27, Potsdam 28, Philadelphia 30-Feb. 4.
Frank Jones' Si Perkins Co.: Tarentum, Pa., 26, Brookville 27, Reynoldsville 28, Dubois 30, Renova 31, Emporium Feb 1, Ridgeway 2, Salamanca, N. Y., 3, Niagara Falls 4.
F C. Bangs: Hot Springs, Ark., 26, Little Rock 27-8.
Frances Bishop: New Orleans Feb 6 11.
Felix Vincent Co: Aberdeen 24-Feb. 6.
Grismer-Davies Co.: Santa Fe, N. M. 25-6, Albuquerque 27-8. Prescott, Ar. 30-1.
Gray Stephens Co.: Montreal 23 8, Buffalo 30 Feb. 4.
Gus Williams: Brooklyn 30 Feb. 4.
George S. Knight: Baltimore 23-8, Brooklyn 30-Feb. 4
Graham-Earle Co: Ligonier, Ind., 23-8, Columbia City 30 Feb 4, Kendallville 6 11.
Golden Giant Co: Columbus, O., 25 6. Springfield 27-8, Chicago 30-Feb. 4, Port Huron, Mich., 6, Bay City 7, East Saginaw 8, Muskegon 9, Grand Rapids 10-11, Chicago 13-18.
Harbor Lights: St. Louis 23-8.
Harry Webber: Coburg, Ont., 27, Trenton 28, Belleville 30, Napanee 31.
Helen Blythe: Lansing, Mich., 26, Bay City 27-8, East Saginaw 30-1, St. Louis, Feb. 1, Muskegon 2, Grand Rapids 3-6.
Hardie-Von Leer Co.: Wilmington, Del., 26 8, Washington 30 Feb. 4, Louisville 6-11, Cincinnati 13-8, Chicago 20 March 3.
Henry Irving: Boston 23-Feb. 18, N. Y. City 20.
Hoodman Blind Co.: Louisville 26 8, Cleveland 30-Feb 4, Harlem 6 11, Toronto 13-8, Montreal 20 5.
Hole in the Ground Co.: Kansas City 23-8, St. Joseph, Mo., 6 8.
Held by the Enemy (Southern): Baltimore 23-8, N. Y City 30.
Herne's Hearts of Oak: Chicago 23 8, Grand Rapids 30-Feb 4
Hattie Irving Comedy Co.: Beaver Dam, Wis., 23-8, Berlin 30 Feb. 4, Sheboygan Feb. 6.
Hoop of Gold Co.: New York City 23 8, Baltimore 30-Feb. 4.
Highest Bidder: Toronto, Can., 26-8, Buffalo 30-Feb. 1, Albany 2 4. Philadelphia 6-11.
Henry E. Dixey: St. Paul 23 8, Milwaukee 30 Feb. 4. Chicago 6 11.
Hettie Bernard Chase: Renova, Pa., 27, Danville 28 Nanticoke 30, Plymouth 31, Pittston Feb. 1, Towanda 2, Easton 3, Allentown 4, Brooklyn 6 11, New Haven 13-18
Hart's Sensation Co.: Akron, O., 23 8.
Her Atonement: N. Y. City 23 8.
Harry Arnold's Co.: Pau Pau, Mich., 26-7.
Ida Van Courtland: Flint, Mich., 23-8, Lansing 30-Feb. 4.
Ince Comedy Co.: Plymouth, Mass., 27, Quincy 28.
Ivy Leaf Co.: Rockford, Ill., 26, Milwaukee 27-9, Chicago 30 Feb. 4.
J. K. Emmet: Washington, 23-8.
John F. Ward: Brantford, Ont., 27, St. Catharines 28, Niagara Falls 30; Canandaigua, N. Y., 31, Elmira Feb. 1.
John S. Clarke: Philadelphia, Dec. 26—indef. season.
Joseph Murphy: Pittsburg 23-8, Cincinnati 30-Feb. 4, Springfield, O., 6, Dayton 7, Fort Wayne, Ind., 8, Indianapolis 9-11, St. Louis 13-18, Chicago 20 5, Adrian, Mich., 27, Toledo March 1 3, London, Ont., 6-7, Hamilton 8-10.
Jessica Thomas Co.: Corinth, Miss., 25-6, Oxford 27 8, Winona 30-1.
James-Wainwright Co.: Charleston, S. C., 25-6, Atlanta, Ga., 27-8, Birmingham, Ala., 30-1, Montgomery Feb. 1, Selma 2, Rome, Ga., 3, Knoxville, Tenn., 4, Lynchburg, Va., 6, Danville 7, Richmond 8-9 Norfolk 10-11.
Jennie Kimball's Mam'zelle Co.: Boston 23-8.
Jennie Yeamans: Williamsport, Pa., 27-8, Harrisburg Feb 1-2, Reading 3 4. Oil City 6, Franklin 7, Newcastle 8, Warren, O 9, Mansfield 10, Sandusky 11.
James O'Neill: Denver, Col., 23-8
Jeffreys Lewis: N. Y. City 23-8, Brooklyn 30-Feb. 4.
J. B. Polk: Pittsburg 23 8.
Jennie Holman: Paris, Tex., 23-8, Sulphur Springs 30-Feb. 4, Henderson, Feb. 6-11, Shreveport 13-18.
John S. Murphy: Hagerstown, Md., 27, Alexandria, Va., 28, Richmond 30-1, Norfolk Feb 1-2, Danville 4, Roanoke 6, Knoxville, Tenn., 7, Chattanooga 8, Rome, Ga., 9, Athens 10.
Kate Clayton: N. Y City 16-Feb. 4.
Kate Castleton: Quincy, Ill., 26, Burlington, Ia., 27, Peoria, Ill., 28, Chicago 30 March 3.
Kittie Rhoades: New London, Ct., 23-8, Willimantic 30 Feb.
Keep It Dark: Brooklyn, E. D., 23-8, Portchester 30, S. Norwalk, Ct., 31, Matteawan Feb. 1, Poughkeepsie 2, Hudson 3, Cohoes 4.
Kate Hart: Wilmington, Del., 30-Feb. 4.
Lizzie Evans: Boston 20-Feb 11.
Lillian Lewis: Clarksville, Tenn., 28, Nashville 30-Feb. 1, Bowling Green, Ky., 2-3, Elizabethtown 4, Lexington 6-7, Frankfort 8-9, Paris 10-16, Louisville 13-8
Little Nugget: Middleport O., 26, Parkersburg, W. Va., 27, Marietta, O., 28, Caldwell 30, Newcomerstown 31, Steubenville Feb. 1, Canton 2, Alliance 3, Ravenna 4, Akron 6, Ashtabula 7, Beaver Falls, Pa., 9, Newcastle 10, Niles, O., 11, Oil City, Pa., 13, Franklin 14, Titusville 15.
Lagardere: Chicago 9-28.
Lights o' London: Toronto 30-Feb. 4, New York City 6—indef.
Le Voyage en Suisse (Hanlons): New Haven 23-8.
Lost in New York: Nashville 23-28.
Lotta: Louisville 23-8.
Lottie Church: St. Louis 23-8.
Mme. Modjeska: N. Y. City 30.
Margaret Mather: Nashville, Tenn., 26-8.
Myra Goodwin: St. Louis 23 8.
Marion Fleming: Chicago 23 8, Cincinnati Feb. 6-11, Chicago 13-18.
Mrs. James Brown Potter: Washington 30-Feb. 4, Wilmington, N. C., 6 Columbia, S. C., 7 Macon, Ga., 8, Atlanta 9, Columbus 10, Montgomery, Ala., 11. New Orleans 13-18,
Mrs. Langtry: Philadelphia 16-28, Pittsburg 30-Feb. 1, Chicago 6-March 3.
Mrs. D. P. Bowers: Hot Springs, Ark., 27-8, Pine Bluff 30-1, Little Rock Feb. 1-3, St. Louis 6 11.
Main Line: Hudson, N. Y., 31, Buffalo Feb. 6-11 Brooklyn March 26 31, N. Y. City April 23-8.
Maude Banks: Boston 23-8.
Maggie Mitchell: Wilkesbarre, Pa., 26, Scranton 27, Easton 28, Philadelphia 30-Feb. 1, Morristown 6, Pottsville 7, Elizabeth, N. J., 8, Plainfield 9, Orange 10, Yonkers, N. Y., 11, Brooklyn, E. D., 13-8, N. Y. City 20 5.
Minnie Maddern: Bloomington, Ill., 27-8, Keokuk, Ia. 30, Quincy, Ill., 31.
Mestayer-Vaughn Co: N. Y. City 16 28.
Mazulm: N. Y. City Jan. 9—indef. run.
Marie Prescott: New Orleans 16-28, Lake Charles, La., 30, Beaumont, Texas, 31, Houston Feb. 1, Galveston 2 4.
Monte Cristo (Benedict's): Troy, O., 26, Hamilton 27, Aurora, Ind., 28.
Mattie Vickers: Warren, Pa., 26, Bradford 27, Olean, N. Y., 28, Hornellsville 30, Elmira 31.
Murray and Murphy: Brattleboro 26, Springfield 27, Holyoke 28, Fitchburg 30, Lowell 31, Manchester, N. H., Feb. 1, Nashua 2, Lawrence, Mass., 3, Haverhill 4.
Moulton's Co.: Chelsea 23-8.
May Blossom Co. (Adelman's): Bushnell, Ill., 26, Monmouth 27, Mt. Pleasant, Iowa, 28, Burlington 30, Peoria 31-Feb. 1.
Muggs' Landing Co.: Clinton, Mass., Feb. 2.
Moore-Vivian Co.: London, O., 27, Circleville 28, Chillicothe 30, Zanesville 31, Cambridge Feb. 2, Coshocton 4, Newark 6.
N. S. Wood: Wilmington, Del., 23-28, Newark 30-Feb. 4
Nellie Free: Owensboro, Ky., 26-8, Paducah Feb. 2-4.
Natural Gas Co.: Syracuse 26-8, Albany 30-1, Philadelphia Feb. 1-7.
New Danites (McKee Rankin): Brooklyn, E. D., 30-Feb. 4
Newton Beers (Lost in London): Nashville 23-8, New Orleans 30-Feb. 4. Mobile, Ala., 6-8, Selma 9, Birmingham 10-11, Atlanta 13-14, Chattanooga 15 16, Lexington 17-18, Cincinnati 20-25, Chicago 27-March 4.
N. C. Goodwin: Boston 30 Feb. 11, N. Y. City 13-15.
Only a Farmer's Daughter Co.: Friend, Neb., 26, Crete 27-8. Beatrice 30-1.
Osbourne-Stockwell Co.: San Francisco Dec 5—indefinite season.
On the Rio Grande: Philadelphia 23-8.
Oliver W. Wren Co.: Brocton, N.Y., 26, Westfield 27 North East, Pa., 28, Waterford 30, Cambridgeborough 31, Venango Feb. 1, Cochranton 2, Franklin 3, Sandy Lake 4.
Oliver Byron: N. Y. City 23-8, Boston 30-Feb. 4.
One of the Bravest: Hoboken 23-8
Parlor Match Co.: Williamsburg 23-8, Newark 30-Feb. 4, Washington 6-11, Philadelphia 13-18, N. Y. City 20-5.
Peck's Bad Boy: Troy 23-8, Montreal 30-Feb. 4, Buffalo 6-11, Cleveland 13-18.
Pete Baker: Milwaukee 26-8.
Parsloe's Grass Widow: Watertown, N. Y., 26, Oswego 27, Auburn 28, Cleveland, O., 30 Feb. 4.
Patti Rosa: Chicago 23 8.
Robert Downing: Baltimore 23-8.
Robson and Crane: N. Y. City Sept. 26—indefinite season.
Ranch 10 Co.: Buffalo 30 Feb. 4.
Run of Luck: N. Y. City 23 8.
Robert Mantell: Albany, N. Y., 26 8
Roland Reed: Birmingham, Ala., 25-6, Mobile 27-8, New Orleans 30-Feb. 4, Vicksburg 6, Memphis 13 15.
Richard Mansfield: Boston 23-8.
Rag Baby: Chicago Feb 6.
Rose Osborne Co.: Opelika, Ala., 25-6, Montgomery 27-8. Columbus, Ga., 30 1, Albany Feb. 1-2, Waycross 3-4, Jacksonville, Fla., 6 11, New Orleans 13-18
Richard O'Gorman: Poughkeepsie, N. Y., 26, Hudson 27, Utica 28, Watertown 30, Oswego 31, Rome Feb. 1, Little Falls 2, Gloversville 3, Amsterdam 4, Schenectady 6, Cohoes 7, Saratoga 8, Glens Falls 9. Burlington, Vt., 10, Barre 11.
Redmund Barry Co.: San Francisco 16-28.
She (Gillette's): Boston 16-28, Providence 30-Feb. 4.
Salsbury's Troubadours: Denison, Tex., 26, Paris 27, Fort Smith 28, Ft. Scott, Kas. 30, Topeka 31, St. Joseph, Mo., Feb 1, Kansas City 2-4, Chicago 6-11, Ann Arbor, Mich., 13, Toledo, O., 14. Sandusky 15, Cleveland 16-18, Pittsburg 20-5.
Silver King Co.: Hudson, N. Y. 26, Matteawan 27, Yonkers 28, Brooklyn 30-Feb. 4, New York City 6-11, Boston, Mass., 13 18.
Shadows of a Great City: New Orleans 23-8.
Streets of New York: Winfield, Kas., 26, Parsons 27, Ft Scott 28 Sedalia, Mo., 30, Jefferson City 31, Columbia Feb. 1, Moberly 2, Quincy, Ills, 3, Burlington, Ia., 4, Oskaloosa 6, Marshalltown 7, Waterloo 8, Mason City 9, Rochester, Minn., 10, Mankato 11, St. Paul 13-18, Minneapolis 20 5.
Skipped by the Light of the Moon: Wooster, O. 26, Akron 27, Youngstown 28, Clinton 29, Alliance 30, Washington, Pa., Feb. 2, Connellsville 3, Altoona 6, Clearfield 7, Houtzdale 8, Harrisburg 9, Hagerstown, Md., 10, Frederick 11.
Sallie Hinton: Steubenville, O., 23-8.
Sam'l of Posen: Toledo 26 8.
Still Alarm Co.: St. Louis 16-28, Kansas City 30-Feb 4 St. Paul, 6-11, Minneapolis 12-18,
Tin Soldier: Brooklyn 23 8.
Taken from Life: Hartford, Ct., Feb. 2-4.
T. W. Keene: Omaha, Neb., 27 8, Leavenworth, Kas., 30, Topeka 31, Emporia Feb. 1
Tony Denier: Hartford, Ct., 26-8. Providence 30-Feb. 4 N. Y. City 6 11.
Two Old Cronies Co: Indianapolis, Ind., 26-8, Cincinnati, 29, Lima 30, Findlay 31, Ashtabula Feb 1, Rochester, N. Y., 2-4, Syracuse 6-7, Oneida 8, Albany 9 11.
True Irish Hearts: Indianapolis 30-Feb. 4, Wheeling, W Va., 6 8, Newark, O., 9, Belaire, 10, Findlay 11, Hoboken 13-8.
Two Johns: Pittsburg 30-Feb. 4.
Under the Lash: Brooklyn 23-8, Philadelphia 30-Feb 4.
Under the Gaslight: Detroit 23 8, Toledo 30-Feb. 4
Ullie Akerstrom: Hartford 26 8, Springfield, Mass., 30-Feb. 4, Waltham 6 11, Chelsea 13-18, Haverhill 20-5 Gloucester 27 March 3.
Vernona Jarbeau: Fall River, Mass., 26, New Haven, Ct., 27 8.
Voyage en Suisse (Hanlons): Springfield, Mass., 26, Holyoke 27, Meriden 28, Orange, N. J., 30, New Brunswick 31, Scranton, Pa., Feb. 1-2, Reading 3-4, Philadelphia 6-18.
Webster-Brady Co.: Visalia, Cal., 25-26, Fresno 27-28, Santa Rosa 30-31, Oakland Feb. 1 4, Stockton 6 7, Woodland 8, Sacramento 9-12, Marysville 13-14, Chico 15-16, Red Bluff 17-18, Redding 20. Yreka 21-2, Ashland 23, Albany 24, Salem 25. Portland, 27-March 2.
Waite Co: Reading, Pa., 23-8.
W. J. Scanlan: Jersey City 23-28, Brooklyn, E. D., 30-Feb 4. Boston 6-11.
White Slave Co.: Brenham, Tex., 26. Austin 27, San Antonio 28, Waco 30, Ft. Worth 31, Dallas Feb. 1 2, Denison 3, Sherman 4
Winnett's Passion's Slave Co.: Springfield, O., 25 6, Lima 27, Findlay 28, Chicago 30 Feb. 4. Elkhart, Ind., 6. Fort Wayne 7-8. Richmond 9, Middletown 10. London 11, Columbus, O., 13-18.
Winnett's Great Wrong Co.: Albany, N. Y., 23-8, Rochester 30-Feb 4, Rochester 6 11, Troy 13 18.
Wages of Sin: Buffalo 23-8, Cleveland 30-Feb. 4, Toronto 6-11.
Webster-Brady Co.: Fresno, Cal., 27-8, Merced 30, Woodland Feb. 1, Sacramento 2-5, Stockton 6 7, Santa Rosa 8-9, Oakland 10-11, San Francisco 13-18, Portland, Ore., 28-March 1.
Zitka: Utica, N. Y., 26-7, Niagara Falls 28, Toronto 30-Feb. 4.

OPERA AND CONCERT COMPANIES.

Adelaide Randall Opera Co.: New Orleans 23-8 Pensacola, Fla., 30-1.
Bostonians: Lafayette, Ind., 26, Terre Haute 27, Dayton 28. Cincinnati 30 Feb. 4
Bennett-Moulton Opera Co. A: Wheeling, W. Va., 23 8 Canton 30 Feb 4.
Bennett Moulton Opera Co. No. 1: Plymouth, Pa., 26-8
Bennett-Moulton Opera Co. B: Danbury, Ct., 26-8. New Haven 30 Feb 4.
Bensberg Opera Co.: Chetopa, Kans., 26, Liberty, Mo., 30, Moberly 31, Columbia Feb. 2, Fulton 3, Jefferson City 4.
Conried-Hermann Opera Co.: Kansas City, Mo., 23-8, Fort Scott, Kas., 30, Winfield 31, Wichita Feb. 1-2, Lawrence 3, Lincoln, Neb. 4, Salt Lake City 7 8, San Francisco 13-18.
Carleton Opera Co.: San Francisco 23-Feb. 4, Los Angeles 6 11
Campanini Concert Co.: Indianapolis 23-8.
Duff Opera Co.: Cleveland, O., 27-March 3, Chicago 5-12.
Emma Abbott Opera Co: Montgomery, Ala., 27 8, Columbus, Ga., 30, Macon Feb. 1, Atlanta 2-4, Savannah 6 11, Jacksonville Feb. 13-18.
Foster's Ideal Opera Co: N. Y. City 16 Feb. 11.
Fifth Avenue Opera Co.: Chillicothe, O., 23-8, Portsmouth 30-Feb 4
Little Tycoon Opera Co. (Spenser's): Milton, N. Y., 26, Harrisburg, Pa., 27. York 28, Huntington 30, Tyrone 31, Altoona Feb. 1. Johnstown 2.
Mendelssohn Quintette Club: Jacksonville, Fla., 5-6, Palatka 27, Gainesville 28, Eufaula, Ala., 30-31, Columbus, Ga., Feb 1, Opelika, Ala., 2, West Point, Ga., 3. Lagrange 4.
McCaull Opera Co. Philadelphia 30-Feb. 18,
New York Ideal Opera Co: Bloomington, Ill., 23-8, Champaign 30 Feb. 1, Decatur 2-4.
National Opera Co.: New Haven 26, Williamsburg 27-31, Philadelphia Feb. 2-4 Reading 6, Lancaster 7, Wilmington, Del., 8, Baltimore 9-11, Richmond, Va., 13-15, Peterborough 16, Norfolk 17-18, Washington, 18-25, New York 27-March 31.
Noss Family: Piqua, O., 26, Sidney 27, Columbus Grove 28, Leipsic 30, Weston 31, Bowling Green Feb. 1, Perrysburg 2.
Rhinehart Opera Co.: Lancaster, Pa., 22-8.
Starr Opera Co.: Sunbury, Pa., 30-Feb. 1, Bellefonte 2 4. Lock Haven 6-11.
Wilbur Comic Opera Co.: Cincinnati 16-28.

MINSTRELS.

Gorman Brothers': Omaha 25 6, Council Bluffs 27, St. Joe 28. Topeka, Kas. 30, Atchison 31. Leavenworth Feb 1. Kansas City 2-4.
Hennessy Brothers': Lowell, Mass., 26-8, New Bedford 30-Feb. 1, Fall River 2-3, N. Attleboro 4.
Hi Henry's: Natick, Mass., 26, Randolph 27, Stoughton 28. Holbrook 30, Rockland 31.
McIntyre-Heath: Columbus, Ga., 28, Americus 30, Eufaula, Ala., 31.
Moran-Thomas: Brooklyn 23-8.
McNish, Johnson and Slavin's: Albany, N. Y., 26. Rome 27, Little Falls 28, Jamestown 30, Meadville Feb. 1, Titusville 2, Franklin 3, Newcastle 4, Youngstown, O., 6, Beaver Falls, Pa., 7.
T. P. W.: Chicago, 23 8, N. Y. City Feb. 6 11.
Wilson-Rankin: Charlotte, N. C., 28, Greenville, S. C., 30, Athens, Ga., 31 Feb. 1.

VARIETY COMPANIES.

Australian Novelty Co.: Cleveland 23-8, Chicago 30-Feb. 11, Indianapolis 13-18, Cincinnati 20 5, Pittsburg 27-March 3.
Arizona Joe: Paterson, N. J., 23-8.
Emily Soldene: Baltimore 23-8.
Early Birds: Trenton, N. J., 26-8.
Gus Hill's Co.: N. Y. City Feb. 11.
Howard Athenaeum Co.: San Francisco 23-8.
Howard Athenaeum Co. (Eastern): Philadelphia 23-8, Newark 30-Feb 4.
Harry Williams' Co.: Newark 30-Feb. 4.
Hyde's Specialty Co.: New York City 9-28, Brooklyn 30-Feb 4.
Kernells: N. Y. City 23-Feb. 11.
Lily Clay's Co.: London, Ont., 26, Hamilton 27, St. Catharines 28. N. Y. City 30-Feb. 4.
Levino and Daly Co.: Woonsocket, R. I., 23-8, Meriden Ct., 30-Feb. 4.
Marinelli's Congress: Chicago 23-8, Detroit 30-Feb 4, N. Y. City 6-11.
Miaco's Co.: N. Y. City 23-8, Martinsburg, W. Va., 30, Cumberland, Md., Feb. 1, Parkersburg, W. Va., 2. St. Louis 6-11.
Pat Muldoon Co: Moberly, Mo., 26, Booneville 27, Sedalia 28, Marshall 30, Warrensburg 31, Clinton Feb. 1.
Night Owls: Buffalo 23-8.
Rentz Santley Co.: Pittsburg 23-8, Washington 30-Feb 4.
Reilly-Wood Co.: N. Y. City 16-Feb. 11.
Silbon's Co.: Omaha 23-8, Kansas City 30-Feb. 4, Chicago 6-11.
Sparks Brothers: Brooklyn 30-Feb. 4.
Sheffer-Blakely: N. Y. City 16-28.

MISCELLANEOUS.

Andress' Carnival: Petersburg, Va., 26 8, Richmond 30-Feb. 4.
Bristol's Equescurriculum: Knoxville, Tenn., 26 8, Columbus, Ga., Feb. 2-4, Charleston, S. C., 6-11, Augusta, Ga., 13 8, Savannah 20-5, Jacksonville, Fla., 27-March 3.
Bartholomew's Equine Paradox: St. Louis 23-8, Terre Haute, Ind., 30-Feb. 4.
Herrmann: Baltimore 23-8, Boston 30-Feb. 4, Jersey City 6-11, N. Y. City 13-25, Brooklyn 27-March 3.
Hadfield Equine Co.: Elgin, Ill., 23-28.
Kellar: New Orleans 23-Feb. 4.
La Cardo: Beaver Falls, Pa., 24-6, E. Liverpool, O., 27 8. Steubenville 30-Feb. 4.
Morris' Paradox: Paterson, N. J., 30-Feb. 4.

For delicacy, for purity and for improvement of the complexion. Nothing equals Pozzoni's Powder. For sale by all druggists and fancy goods dealers.—Com.

ALICE BUTLER.
As Evangeline in Rice's beautiful Evangeline.
Address Mirror.

ALFA PERRY.
H. D. BYERS.
Third season with Joseph Murphy, season 1887-8.

BOSTON COMEDY CO. H. Price Webber, manager. Twelfth season. Organized May 24, 1874. Permanent address, Augusta, Me., or 262 Washington street, Boston, Mass.

ELMER GRANDIN. Leading. Supporting Benj. Maginley, Season 1887-88.
Address Mirror.

EVA MOUNTFORD
Leading Lady.
Address Mirror.

FLORENCE HAMILTON. Leading Lady.
Agnes Herndon Company
Address as per route.

EDWARD S HALSTEAD. Comedian. With Keep It Dark, season 1886-87.
Address Mirror.

ETHEL BARRINGTON. Late as Nibe in A Night Off. At liberty.
Address Mirror.

FANNY DENHAM ROUSE.
As Eliza Jarvis in Lights o' London.
Address as per route.

J. H. LYON. Scenic Artist. Ten years on Southern circuit. No patent medicine scenery. Good work. Address care J. Tannenbaum, Mobile Theatre, Alabama.

JOHN SAUNDERS. Special engagement with Jennie Calef Especially engaged with Windsor and Winslow's Town Lots. Jan 31, Windsor Theatre, Chicago.

KATE SINGLETON. First Old Woman and Character Actress With John F Ward Co. season of 1887-88. Address 311 E. 65th street, N.Y., or Mirror.

Fall and Winter Styles.
NOW READY.

Our Stock is completed for this season, comprising everything for Gentlemen's Wear, and is now open for your inspection.

J. B. DOBLIN & CO.
TAILORS AND IMPORTERS,
134 Bowery.
Samples and self-measurement chart mailed on application.

Important to the Profession

It is to your personal interest to verify our claim:
Highest Quality and Lowest Price.
If you are an artist, a saving to you of from 5 to 50 per cent. on your wig bills is that much earned. As a manager you can save from fifty to three hundred dollars on every production.
We work for some of the leading managers, to wit: Mr. Al. Hayman, Mr J. C. Duff, Mr. Imre Kiralfy and others.
HELMER & LIETZ
125 Fourth Ave.
NEW YORK.

GOOD NEWS.

C. BREHM
Historical, Theatrical and Ball
COSTUMER.
118 4th ave., cor. 12th st., New York
Having largely added to the stock of costumes of A. J. COLE & CO. and T. W. LANOUETTE, we have now on hand the largest and most complete establishment of Historical, Theatrical, Ball and Fancy costumes in the United States. Entire wardrobes made up to order. Managers, Ladies and Gentlemen of the profession, will do well to examine our prices before going elsewhere. We furnish estimates and costumes at short notice. our prices are moderate, and style and workmanship will give full satisfaction The largest stock of Evening Dresses, Dominos, Armors, Jewelry and Swords on Hand. Amateur Theatricals a specialty. We refer to the Amaranth, Kemble, Hawthorne, Bulwer Rival, Amateur League, Yorick, Booth, Phœnix Lyceum Mistletoe, Fenelon, Roscius, Arcadian, Friendship Young Men's Hebrew Association, and all the leading Literary, Church and Dramatic Societies of this city, Brooklyn, Jersey City, Newark, Newburg and this vicinity. Costumes for Amateurs sent to all parts of the United States. The Ladies' Department is under the management of Mme. Katie Brehm, so favorably known for the past ten years at M. Lanouette's and A. J. Cole & Co.

THE EAVES
COSTUME COMPANY.
63 East 12th st., New York.
Silk and Worsted Tights and Shirts.
Defy competition in price, style or workmanship. Managers and the profession generally will find it to their interest to get estimates from this old and reliable house. New wardrobes made up either for sale or hire. The largest stock of Armors, Theatrical and Operatic costumes in the United States always on hand. Out-of-town trade specially solicited.
GOODS SENT EVERYWHERE C. O. D.

HAWTHORNE
COSTUMER.
4 East 20th Street, New York.

BARRED OUT.
THE RESORT OF THE PROFESSION:
EUGENE BREHM.
10 Union Square, New York
The choicest refreshments always on hand.
ALSO NOTARY PUBLIC.

COPYING.
MRS. H. A. RICHARDSON.
THEATRICAL COPYIST AND TYPE-WRITER,
37 East 19th street (bet. B'way and 4th ave.)

HARRIET WEBB.
Public Reader.
Professor of Elocution and Dramatic Art. Amateurs coached. Plays read and criticised. Vocal culture, advanced elocution and preparing teachers a specialty Engagements desired for readings, public or parlor.
12 East 23d street (Madison square).

Sydney Chidley.
SCENIC ARTIST,
Care N. Y. Mirror.

MARIE HILFORDE.
Late as Nellie Denver in Silver King Company.
At liberty. Address Agents or Mirror.

MR. JAMES L. CARHART.
First Old Men.
Address 21 W. 31st St., or Simmonds & Brown.

MARIE PETRAVSKY.
At liberty for Juveniles, Soubrettes or Ingenues.
Address Mirror.

MR. CORNELIUS MATHEWS.
Dramatic Author.
Address Mirror.

MR. G. D. CHAPLIN.
Address 245 W. 11th street, New York.

MISS STELLA REES.
With Robert Downing,
Season 1887-8.

OSCAR EAGLE.
At Liberty after Dec. 24. Address J. J. Spies

PROF. LA DARE. Stage Dancing, Grouping, Posing, Minuet, etc., taught
No. 44 West 14th street, New York.

WILBY FRAMPTON. Actor and Dramatist. Experienced in Shakespearean and legitimate leads. Heavies, superior Old Men and Character. At liberty for jobbing in city, or good permanent engagement.
Address 306 West 31st street, New York.

Notes from Paris.

PARIS, Jan. 13, 1888.

One of the most curious pieces in preparation is the Russian author Tolstoi's rustic drama, The Power of Darkness. The production of this piece at the Theatre Libre will be interesting because the drama was forbidden in Russia, and because here it will be interpreted with one exception, by amateurs on a semi-private stage, the Theatre Libre being a sort of school for actors where the public is made up entirely of subscribers. The principal role will be created by Mme. Marie Laurent, the greatest melodramatic actress on the French stage. The translation of this drama has been made by Mr. Pavlovsky, Parisian correspondent of the Saint Petersburg *New Times*, and Tolstoi's rustic language will be rendered as nearly literal as possible. Authentic peasant costumes have been loaned by Russians, so the "local color" will be correctly shown. If the piece is successful and does not frighten the censors it will doubtless be afterward given a larger stage, for everything Russian has a peculiar interest for the French at the present time, and Tolstoi especially, is very much in vogue.

The Power of Darkness was written to illustrate Tolstoi's philosophic doctrines. It is the story of an obscure village family which serves as a framework for the crimes and atrocities that he wishes to demonstrate as being the fatal consequences of the manners of the peasant society, upon which has weighed for so many centuries the terrible power of darkness. A rich peasant of about forty years dies poisoned by his second wife; she has taken for lover her valet, whose mother favors this liaison and procures the poison. The mother and the young woman have, before the crime, taken their precautions to have the dead man's property pass into the wife's hands to the detriment of an idiotic daughter by the first marriage. When the mother of Nikita, the valet, reveals to him after he has married his mistress, that his master was murdered, he is horrified and takes to drinking and debauchery to forget himself. Akoulina, the disherited girl becomes his mistress, and when she is about to be a mother Nikita's wife and mother endeavor to have the child disappear clandestinely. They force Nikita to do this horrible deed. The infanticide accomplished they try to find a husband for Akoulina. Driven by remorse, Nikita thinks of suicide, but he is afraid of God's wrath and says to himself that a public expiation is the only possible thing to do. So he makes his confession before the guests assembled at Akoulina's wedding, and in his avowal he takes great care to relieve his wife and mother from all responsibility. His father, who is present, embraces him and weeping, says: "God will be merciful to you, my son; you have not spared yourself and he will have pity on you."

There are a lot of seconda y characters in the drama, but they all have the vices that are so forcibly displayed by the leading personages. Poisoning, adultery, incest and infanticide are seasoned with incidents combined to bring with strong relief the bestial passion, brutality, drunkenness and cynicism of the miserable peasants, whose ignorance renders them inaccessible to every idea of morals and justice. It is not surprising that the Russian authorities did not want to place before the eyes of their people so strong a criticism of the present condition of the peasantry. As highly drawn as the picture seems to be, there can hardly be any doubt about its truthfulness, for Tolstoi has studied his subject from life. At his home in the neighborhood of Moscow he lives in continual contact with the peasants.

* * *

M. Bodinier, the secretary of the Comedie-Francaise, has long been haunted with the idea of establishing a theatre of practice for the best pupils at the Conservatoire; for, strange as it may appear, such a thing does not exist at the school in the Faubourg Poissonniere. When the pupils graduate they have learned how to enunciate correctly, but as for walking with ease, gesticulating with grace, or knowing how to compose a role, they have not the slightest idea. M. Bodinier's plan is to have the aptest pupils chosen by their professors exercise themselves three times a week before a paying public in the classical and modern repertory. This will give the first-prize winners confidence in themselves for the day when they appear upon the stage at the Francais or Odeon, and take out some of that stiffness and awkwardness that is always perceptible in debutants. It will also enable those who are less fortunate in honors to be better prepared for finding employment at some of the other theatres. As it is, most of the graduates are obliged to seek engagements in the provinces, and a good many never appear on the stage at all. An attractive little house for this experiment has been found in the rue Saint Lazare, and M. Delaunay, the eminent professor and comedian, has agreed to take active charge of the new school. The first performance is to be given next week, and the poet Theodore de Banville has written a prologue expressly for the occasion.

* * *

The Grand Opera continues to be in a critical condition, financially. What, a house that receives an annual subsidy of $160 000 cannot make both ends meet? Yes, with this large aid from the government it is impossible for the managers to make the enterprise pay. During the five years of M. Vaqarbeil's management the Opera lost $80,000, and on the 31st of December, 1886, the present managers had lost $22 000, and the mounting of the new work, The Dame of Monsoreau, will absorb all the profits of the last year. The subsidy scarcely pays for the lighting, heating, care, police and insurance of the building, and the $60,000 that the opera pays annually to the Public Assistance Society as poor tax. The mounting of each new opera costs, on an average, $4 000 an act. The four principal tenors receive $27 600 salary, which is not very exorbitant for a class of artists that used to be "d arer than kings," the average being only $6 800. Mario and Tamberlick would not have sung for such a pittance, but then their voices were of a higher quality than those of our present singers. The four baritones are paid a higher average than the tenors, $9 000; the dramatic sopranos $7 000, and the light sopranos $6 000, and the contraltos $4 600. The two ballet masters receive $2,300 each, and the four leading dancers $3 800 each: the pay of the ballet girls varies from $300 to $340.

* * *

Miss Moore, an American young lady, who gained a first prize at the Conservatory in 1885 has been engaged at the Grand Opera for light soprano roles.—An association, with M. Lamoureux at its head, has been formed to aid in the development of musical drama in France, that is to say to found a new Theatre Lyrique.—Auguste Maquet, who wrote Monte Cristo and several other dramas with the elder Dumas, has just died at the age of seventy-four. His last work was arranging the Dame de Monsoreau into a libretto for the Grand Opera.—Another notable death is that of Henry Herz, the pianist who created a furore in America forty odd years ago.

STRAPONTIN.

Answering Nym Crinkle.

May I ask your gracious permission to defer for a few moments the completion of my letter on "Dress and its Relation to Acting" for the purpose of allowing me to converse with Nym Crinkle? I have not the honor of that gentleman's acquaintance, or I would say verbally what I now ask you to let me speak through your columns. I intend it shall be the last allusion made to my recent dramatic effort. Indeed I shall make no mention of it now, except to answer the kind words which challenge a reply; not because some adverse criticism is expressed, but because there is too broad an assumption of feelings attributed to me that do not exist.

As it is my desire to gain my livelihood by writing, and my intention to fulfill any duties that I may incur in furtherance of that object, conscientiously and dispassionately, I am anxious to remove sentiment and hysteria from the performance of such duties. It would seriously interfere with my prospects if any one in the position to give me work had in view the picture of a weeping woman. Imagine, in the event of his disapproval of my work, the patron had before him the dread of seeing me either become a Niobe, or die on the floor of his office! Such a proceeding on my part would be exceedingly annoying for him, assuming the ambulance might be attended with some delay.

I do not like blows, I confess, but the best way to avoid them is not to deserve them, and I am going to try not to deserve them. Surely no one yet got all halfpence and no kicks. With the same friendly feeling with which Nym Crinkle stuffed his club, may I put on the gloves, too? He has been so complimentary, far more so than I could have hoped, that it is to comfort him with the assurance that I am in very good spirits and fair health, and in no cantankerous mood, that I rise in true feminine form to reply.

I am desirous of disclaiming femininity, and start by answering a criticism—could anything be more inconsistent? But really my purpose is not to answer criticism. On the contrary, I desire to avow my indebtedness. Such criticism is as welcome as it is salutary, because it bears encouragement with its correction. Such criticism is an education of the highest value.

But I cannot be told that I am going to sit and weep and moan and mourn over my mangled infant—not a bit of it. I am going to make another baby, and, with the assistance of Nym Crinkle and several other eminent critics, hope to make a stronger, healthier one than my "first little effort to amuse."

I want to amend the distinction made by the man who defined the difference between a man and a woman by saying that instead of "expecting a man to help her get up" she wants to pull the man down, too—at least, I should—and sit on him *hard*, as well. I have already said I don't mind taking the blows. I must expect them when I elect to fight; but I should like to fight according to Marquis of Queensbury rules. I don't want blows in the wrong places. I did not complain because my infant was brought out at Wallack's. That was my misfortune, not my fault. But I explained that the infant was injured by bad nursing. I do not presume to say how long the infant might have lived; only may I suggest that—to use one of my objectionable similes—to sit on the infant's stomach and grasp it by the throat, which is metaphorically what occurred, is not a process calculated to conduce to normal respiration or healthy circulation, and would naturally cause a much more rapid de mise than a beneficent Creator intended.

That an unhealthy baby should be killed instead of being allowed to die may be a mercy. It is a matter of opinion. Spartan strength is not given to us all. I wonder if, when Nym Crinkle saw his Twins (which I understand were remarkably fine specimens) maimed by bad nursing he did not wish he had seen them die a natural death instead of a violent one. In conclusion let me say that if others had been as just and fair to me as Nym Crinkle, I should not have written the letter for which he blames me. Stimulated by his praise, and my own hopes, I shall work as long as I can, striving to earn the respect that honest intention should command. For my work asking only justice; for myself the *camaraderie* I have been fortunate enough to enjoy hitherto.

But to Mrs. Langtry and her corsets. Oh! talking of corsets sounds so like corsage, which brings to my mind such a divine story. May I stop for a moment to tell it? I may? Thanks. I was at a quite proper party the other night—not professional—and a lady there, who was very handsome, and whom Nature had dowered, let me say largely, and whose modiste had served up *asses decollete—meme un peu trop*—was strangely anxious to know the correct time. She constantly asked the hour, and finally said to a gentleman with whom she was talking, "Be sure to tell me when it's eleven o'clock; don't forget." He was naturally curious to know what caused her anxiety, and presently, when he told her eleven o'clock had arrived, I could see that he was as anxious as I was to know what the magic hour would bring with it. It was with nerves strained to their utmost tension that we both watched the lady take from her hair a jeweled pin. Heavens! was she about to emulate Hernani, and at a preconcerted moment die by her own hand? No! She only looked regretful, not tragic, and proceeded to gather up folds of lace and pin them over her—has not a writer described them as "opulent charms?"

The gentleman remarked to her casually, "You expected your husband?"

The lady as casually returned, "Yes, you know all about it, don't you?" So did I, and sat there marveling at the strange desire which had evidently possessed this, without doubt, estimable lady to expose herself. Labouchere once told me that this desire to strip was the first sign of madness. He may be right.

Really, I fear I have taken advantage of your kindness and encroached on your space. I will finish my discourse on Mrs. Langtry's corsets when I may.

SELINA DOLARO.

Deep in a Dell.

Deep in a dell's refreshing Summer shade,
Half lost amidst the trees' encircling gloom,
An ivied church peeps forth, as if afraid
To mar the woodlands in their leafy bloom.
Round the old church with architecture prim
A wall its creepered elevation rears,
On which a pensive maiden, fragile, slim,
Is leaning; in her eyes a mist of tears.
All clad in white, she looked so sweetly slight,
A spotless lily, beautiful and fair,
Loving the Summer with its warmth and light,
To fade and droop with Winter's bitter air.

Deep in a dell, now desolate and bleak,
For Winter's breath the stricken valley sweeps,
The little church round which the whirlwinds shriek,
Half buried in the mountain snowdrifts, sleeps,
The rural graveyard in its winding sheet,
Scarce shows the mound, the grief-recording stone,
But sheltered, unmolested in retreat,
A marble cross stands sadly out, alone.
All stainless white, it marks the spot aright,
Where lies that lily, beautiful and fair,
Who loved the Summer with its warmth and light,
And drooped with early Winter's bitter air.

MOSTYN TEDDS.

How to Use Face Powder.

I must, of course, start by saying don't use it at all. I only mean don't use it at all if you look as well without it as with it. The probabilities are that you don't look as well without it as with it, and I know it. The probabilities also are that if you used it differently you would look better with it than you do; also, that if you used it differently you might get so you would look the better without it.

There isn't a powdered woman who wouldn't be glad to escape her slavery. There is hardly a powdered woman heroic enough to face the world with ugliness and grease uncovered and unconcealed long enough to give her skin, about whose "pores" she is tired of hearing, a chance to get into proper working order.

We all know that "powder fills the pores up;" that when the pores are filled up they can't "act;" that when they can't act the skin becomes unhealthy, and that an unhealthy skin cannot be beautiful. However it's done now, and we are sick of hearing about diet, exercise, bathing, etc. They may work wonders in time, but who has the time? No woman ever has time to look uglier than she has to look. Diet, exercise and bathing are all very well, but, as I somewhere read for immediate results a powder rag beats them all, and every woman knows it.

Powder is the only thing that will hide the defects itself has produced, and we therefore powder. Still, any woman would be glad to go out freed from anxiety about her nose. We all know what it is to seize chances to dab it with the glove we carry with powder on it in our pocket. We know the anguish of uncertainty about the way the chalk "goes on." Any woman would like to feel all day yachting trips and drives and picnics as much less an impossibility as they would be if we didn't have to be tied to a powder rag.

The first step towards a complexion reform is *not* as most every one tells you, throwing away your powder. First make sure your powder is harmless as possible. If we have to "fill the pores up" at least we will not fill them up with stuff containing poison which the skin can absorb. Drop chalk, is, they all say, harmless, but it's very heavy and coarse and white and inclined to turn pastey with the moisture of the skin. The rice powders are "harmless," of course, but useless, too, because they don't stick. Some people manage very well with corn-starch.

Step number two. The effort the skin makes to relieve itself of the foreign substance rubbed into it causes it to exude more than a proper amount of grease. This oil combines with the powder and makes an oily paste. When after our skin has been exposed to dust or soil we wash with cold water and soap half rinsed off, we simply leave the skin caked with hardened grease and soil and soap. Then we "take the shine off" by rubbing on fresh powder, do we not? If we are an average woman we do. If we are an average woman and in a hurry from our shopping, we just slap on fresh powder, and, because the shine is gone, think ourselves all right. So we are for a time. Step number two is not to do this. Instead, wash thoroughly with hot water, and the soap you best like—Pears' glycerine is always good, so is carmel or ivy or, of course, castile. Rinse all this off with hot water and dry the skin by rubbing briskly. The pores are free and open now, or they ought to be. Rinse again with cold water, so that the air may not chap your skin, and also to set the blood moving, and dry gently. Like enough your skin feels dry and stretched. It has been so used to an oily paste that, freed from it, it feels hard. To supply the moisture needed and also to fill the pores with something that can be absorbed with benefit, and that will keep less harmless matter out, rub the face with some pure vaseline, though it is rather heavy and gummy—mutton tallow, if you know how to make it free from odor, cocoa butter, anything you know to be pure. Rub thoroughly in, for you know the unpleasant results of powdering a face that is too greasy. When the skin seems almost dry, powder lightly with a puff—a little at a time. Try it before you shout that you always use a rag, or a piece of chamois-skin, or—excuse me—the top of a stocking. A little at a time and two or three times will give the needed covering to the surface. If it shows, rub lightly with your hands or dust off with a handkerchief or baby's brush.

You will find your skin feels smoother and looks fresh. Powder again when you need it; but as soon as it becomes necessary to rub in the chalk in order to get the desired effect, either wash the face again in hot water or—for washing once a day is enough—use grease freely and rub dry with a towel. You will be surprised to see how the towel is soiled. Put some more grease on and again rub dry; then powder again. At night be sure the skin is well cleaned and oiled; you need not go to bed "a sight." Put the oil in so well that the face simply feels smooth and soft, not wet with grease.

A few weeks of this treatment and you will begin to find powder less and less a necessity. As the skin begins to act naturally and produces oil in proper quantities application of greases as heavy as those of which I have spoken will be unnecessary. While the skin is moist from the cold water rinsing rub on some butternut or almond paste (any druggist can crush the nuts for you); the oily milk produced will leave the face soft and velvety, but, if properly rubbed, not shiny.

By this time you will hardly need to use powder at all, for you will find you look better without it than ever you did with it. It will simply be a luxury, an excuse for a pretty box and a carressing, dainty puff used for a fancy, or for the perfume a delicate powder leaves about the face. And as you use it I hope you will bless

POLLY.

Tears on the Stage.

"When you smile, I weep; when you weep I smile," so said Delsarte when asked if real tears upon the stage were consistent with true art. Actors have been frequently known to deliberately "work up tears;" to stand in the entrance and absorb their minds in some sad or tragic remembrance. An actress once told me that she would sometimes recall the death of some loved one before playing a particularly emotional scene. According to our greatest dramatic students and artists, this method is wrong artistically, besides being morbid and unhealthy. After years thus spent in the actual encouragement of nervous and hysterical weakness the actor finds himself weakened, exhausted, and eventually robbed of his one great rock of dependence, vitality.

Aside from the unquestionable reasons why real tears are wrong, inartistic and dangerous, they are not becoming. Few women look well when they cry, and when the tears must come through cosmetique they are more unbecoming than ever. I once saw a Juliet who wept so copiously in Romeo's arms that it appeared as though young Montague had given her two black eyes after the last embrace. Then, too, they mar the sweetness of the voice. An actress once, in playing the screen scene in School for Scandal, worked herself into a pitch of such hysterical frenzy that when the climax in the discovery of Lady Teazle came and the screen behind which she had been undergoing her conscientious convulsions was thrown aside, she could not speak, and did nothing but gulp down the sobs in a vain endeavor to articulate.

I remember once coming from the stage, sick at heart, at apparently not having moved the audience in the slightest degree, while I had entered heart and soul into the scene and the tears were pouring down my cheeks. "My dear child," said the wise old stage director, "how can you expect to command your audience when you cannot command yourself?"

What might become of the picture if the painter's hand should tremble as the emotion of his inspiration overpowered him?

Deep thinkers and capable critics have written much upon the danger and unsatisfactory results of genius unallied to art, in dramatic work, and unfortunately they have been too little read and too lightly considered by most of the youth of our stage. In this day of prolonged "runs," and the combination system, the actors' duties have become so absurdly easy that he in turn has grown correspondingly indolent. I cannot imagine the present generation of young dramatic artists studying a new role (frequently Shakespearean) every day, as their predecessors were compelled to do.

Notwithstanding the undoubtedly crude productions of "the palmy days of the drama," the young actor was then forced to be a student and a thinker. There was no chance for impertinent intrusion upon the "boards" in that elder day. The novice was placed at the foot of the ladder; he rose legitimately, and it is those very novices who, having attained their rightful position by honest, natural means—means devoid of clap trap or sensation—still reign unrivaled as monarchs in our dramatic kingdom.

I have wandered distinctly away from tears, but being a woman, I can call them up at a second's notice without an instant's preparation.

George Henry Lewes has written an exceedingly clever book upon stage art and the danger of dependence upon what is known as "inspiration," while Coquelin's article on stage tears is unerring in its truth. But there is still another reason why real tears upon the stage should be abolished. It is true that the artist must put his soul into his work, but it does not follow that he must endanger his physical constitution and render himself unhappy, because of the misery of the tragic heroes he portrays. The mind, heart and soul must be given to the art of portraying the role, not to the role itself. That becomes mechanism after the first performances. The actor then copies and recopies his finished work, just as an author would be doing if he wrote the same book over and over again, or a painter who duplicated his picture a hundred times. The conception, imagination, soul, and work, go into the study of the role, after that the artist is at rest. He has found the right way, and there is no other.

Again I am in tears. If actors gave themselves up to the emotions of the roles they assume they would indeed be a most wretched and unbearable class of artists. Art alone could then fill their lives, and they would lose all their gentle happiness of home life and domesticity which (French novels to the contrary) so characterizes most of the women of the American stage.

One of our greatest and most gifted actresses finds her chiefest vacation enjoyment to be the milking of her cows, making jam, and busying herself about one thousand and one little housewifely duties, some love of which is always to be found in every true woman's heart. The naturalness and freedom of home is, perhaps, sweeter to the actress than to any other woman. The curiosity with which she is watched; the impertinent intrusion to which, because of the peculiarity of her art, her private affairs are occasionally subjected; the ridiculous glamour and shadow of romance which is thrown over her by the French novel reading population of our country render the simplicity of home and its natural ties doubly dear, and there are few daughters, wives and mothers upon the stage, no matter how famous or successful, who are not happiest at their own hearthstones.—*Minnie Maddern in Omaha Excelsior.*

Extrinsic Elements.

When Tom Hamblin's Theatre burned down for the third or fourth time, in order to procure means for rebuilding the Old Bowery, he issued scrip in the shape of tickets, which entitled the holders to unlimited admission and made them so far shareholders in the property. The populace failed to come to time, and the scheme was not regarded as a success. The scrip-bearers were, or would have been, no more than holders of so many chattel mortgages—they preferred realty.

This more comprehensive view, at about the same era, was taken by the rising generation in a certain aristocratic quarter of the town, of whom a group was gathered around the corner, when the oldest boy of the crowd, turning to another, said: "You can't play with us."

"Why not. I am as well dressed as you are, as big, can fly a kite equal to any one of you, and besides all that, I've got the biggest bag of marbles." "Sonny, your bag of marbles won't help you, your father don't own any real estate."

It is apparently on this substructure that a well known manager has lately entered the arena of propertyship and engaged to give every buyer of a ticket during his engagement at a certain Pacific Coast theatre a lot, free of further cost, at the gradation of one hundred lots to the acre. By this means he secured an audience of land owners who could flourish their title-deeds in the face of the best man in the house. Each person was of value in solid land so much, but what was his worth as an auditor of Shakespeare or Sheridan we cannot just now clearly see. For potatoes and cabbages the growth might be something but to the imagination and sense of humor it could not prove other than sterile.

In fact, an idea is entertained by not a few that all collateral inducements act rather as a hindrance to the drama by fixing the attraction upon extrinsic objects and deadening the interest in the stage and the performers. There may be allowed, perhaps, a class of souvenirs relating to the theatre and the actors which keep them to the matter in hand by furnishing picture-books or albums in which professional portraits are given or scenes of the play displayed.

It is held to be a good rule in all works relating to the arts to introduce no element which carries the mind away from the main theme and holds the attention close upon the business in hand, rejecting all foreign lures and allurements.

NESTOR.

Gossip of the Town.

Since the opening of the new staircase at the Casino it has been found by actual timing that the house can be emptied in three minutes thereby.

Emily Kean is considering offers from four or five managers, among others from Perkins D. Fisher, who is now sole owner of the Cold Day company.

E M. Gardiner will manage Zozo in person next season, although he will at the same time direct the tours of Frank Mayo and the Streets of New York.

James A. Herne has sold his Hearts of Oak to Fred. W. Bert, who probably has designs on the Pacific Coast, or will probably manage the Herne himself.

Louis Harrison is negotiating with the management of the Fourteenth Street Theatre for the production of his new play, The Noblest Roman of Them All.

Ernest Tarleton has been engaged for the Arabian Nights. The remaining interest owned by Alfred Thompson in this attraction has been sold to Mr. Eden.

Minnie Dupree's performance of Susan in Held by the Enemy is considered by the management as the most excellent performance of the part of the present season.

Robert Mantell is now on the New England circuit, where he is playing in many of the towns for the first time. His business is more than satisfactory for a first visit.

Deacon Brodie's company leave to-night (Thursday) for St. Louis. Entirely new scenery will be presented for the engagement at the Fifth Avenue Theatre on Feb. 27.

Grace Henderson and M. A. Kennedy are the only two people as yet engaged for A Possible Case. It is evident that Manager J. M. Hill is selecting his people with care.

It is said that Henry C Miner, who has just transferred the lease of his Brooklyn Theatre to H. R. Jacobs, is backed by capitalists of the city of churches to build a new theatre there.

The rehearsals of John A. Mackay's company are going on at the Fourteenth Street Theatre. The company opens in Buffalo on Feb. 13, and come to New York about the middle of May.

The Casino management are highly gratified at the reception being awarded their traveling combinations. The Erminie organization is doing finely on the road, and Madelon is doing well indeed in Chicago, where the newspapers have accorded it warm praise.

Mrs. Letitia McCullough, the widow of John McCullough, died on Sunday at 219 East Thompson street, Philadelphia, from cancer. She is buried with her husband and son at Mount Moriah Cemetery. She was a daughter of John McCain, and was married to McDullough in 1849. Her age was 56.

Letter to the Editor.

HAS NOT DISBANDED.

DETROIT, Mich., Jan. 20, 1888.

Editor New York Mirror:

MY DEAR SIR.—The famous duo, Matt and Jules Grau, have promulgated through your correspondent at Akron the fact that I disbanded at Cleveland, Ohio, and that eight of my people joined them at Canton. This is not so. We closed here last evening, return to Cincinnati Monday morning, to strengthen company, and shall immediately resume operations. One of my chorus, whom I discharged, did join Grau. I could wish him no worse luck. Grau was in Cleveland during our date there, and tried his best to entice some of my chorus. Will you please correct this misrepresentation from your correspondent at Akron and oblige.

Fraternally yours, A. W. F. MACCOLLIN,
Manager and Proprietor MacCollin Opera Comique Company.

MANAGERS' DIRECTORY.

The following are the leading Places of Amusement, Hotels, etc., in the cities and towns alphabetically arranged below.

ABERDEEN, MISS. Population 6,000
TEMPLE OPERA HOUSE.
Wanted, for Holiday Week, a first-class repertoire attraction. Comic opera company preferred.
BEST SHOW TOWN IN THE STATE.
Apply at once to G. W. ELKIN, Manager.
Other good dates open in Dec., Jan. and Feb., 1888.

ATHENS, GA. **New Opera House.** Will be opened for engagements Jan. 1, 1888.
HORACE CRANFORD, Manager.

BOONE, IOWA.
PHIPPS OPERA HOUSE.
Population 10,000. Seats 800. Twelve complete sets of scenery. Stage 30x47. Lighted by electricity. First-class attractions only. Five surrounding towns to draw from. N. W. Iowa Circuit, comprising eight of the best show towns in the northern part of the State.
Address FRED. L. SHELTERS, Manager, Boone, Ia.

BEDFORD, PA.
BEDFORD OPERA HOUSE.
Midway between Huntingdon and Cumberland. Good show town. Lately remodeled with new scenery and piano. Share or rent. For open dates address
MICKEL & WHITE.

CHICAGO, ILL.
HAYMARKET THEATRE.
Opens Saturday night, Dec. 24, 1887, with the eminent and popular tragedian,
THOMAS W. KEENE.
Largest theatre in Chicago. Equipment both elegant and thorough.
CAPACITY, 3,000 PEOPLE. FOUR TIERS.
Prices. 15c. to $1.50.
Address WILLIAM I. DAVIS, Lessee and Manager.

CHARLESTON, S. C.
PAVILION HOTEL.
First-class. Centrally located. Special rates to the profession. Transfer busses and wagons at all trains. Hauling done cheaper than by any other line.
E. T. GAILLARD, Proprietor.

CHARLOTTE, MICH.
HOUCK BROS. NEW THEATRE.
Ground floor, largest stage in the city, fifteen complete set of scenery, stage 25x33, population 5,000; seating capacity 900. Will share or rent all first-class companies.
HOUCK BROS., Managers.
C. H. Taggart, Corresponding Agent (Lock Box 124), Charlotte, Mich.

DOVER, N. J.
BAKER OPERA HOUSE.
New house. Capacity 600. Opera chairs; complete scenery. WANTED—First-class attractions for open time in February, March and April. Rent or share.
W. H. BAKER, Proprietor.

GOUVERNEUR, N. Y. Population 4,000
OPERA HOUSE.
Remodelled, enlarged, and new scenery. Seats 800. Will share or rent. Good open dates for 1887-8
WANTED—Good attractions for Washington's Birthday and holiday dates. L. T. STERLING, Manager.

HAMILTON, OHIO. Population 16,000.
MUSIC HALL.
Seats 1,300. Opera chairs. Scenery full and complete. Have piano. Will rent or share. Stage 32x35.
HATZFELDT & MORNER.

MOUNT VERNON, OHIO.
WOODWARD OPERA HOUSE.
Wanted—Good dramatic, opera or comedy company for January, February and March. Write at once. No pirates. Regular prices. Rent or share. Address
L. G. HUNT, Manager, Mt. Vernon, O.

MATTEAWAN, N. Y.
DIBBLE OPERA HOUSE.
Seating capacity 1,300; 1,000 folding opera chairs. Elevated floors. Large stage and plenty of first-class scenery. Heated by steam. Gas and electric lights. The only place of amusement in Fishkill and Matteawan. Centrally located. Population 12,000, with good adjacent towns. First-class attractions only. Prices 35c., 50c., 75c. $1.

MALONE, N. Y. Population 8,000.
HOWARD OPERA HOUSE.
Only first-class theatre in town. Seats 700; folding opera chairs; full stock of scenery; good dressing-rooms, appointments, etc. FERGUSON & MERITT, Mgrs.

NEW YORK, N. Y.
HOTEL ABINGDON.
No. 12 Abingdon square, Eighth ave. and W. 12th street. Elegant rooms, folding beds; house heated; cooking by first class chef; a la carte at any hour. To the profession—Room and board, $1.25 per day.

RED WING, MINN.
CASINO OPERA HOUSE.
Improvements completed. New scenery and opera chairs. Open time for first-class attractions.
GEORGE WILKENSON,
Sole Proprietor and Manager.

SCRANTON, PA. **Liederkranz Music Hall,**
New hall, new stage, new scenery—everything new. Open for dates about Jan. 15, '88. GEO. WAHL, Mgr.

WOONSOCKET, R. I.
NEW OPERA HOUSE.
Equal to any in New England. Will be ready to open Sept. 1, 1888. Auditorium on ground floor. Seating capacity 1,500. Size of stage 53x66 feet. Will control the business of forty thousand population. Now ready to make engagements for season 1888-9 with first-class companies. Address
F. S. WEEKS, Jr., Manager,
Woonsocket, R. I.

YORK, PA.
PARK OPERA HOUSE.
THE POPULAR THEATRE OF THE CITY.
On the ground floor. Lighted by electricity. Newly fitted and furnished. Ten sets scenery. Under new and popular management. First-class attractions wanted, and at popular prices. K. L. SAGE & CO.,
Lessees and Managers.

Notice to Managers.

All Managers of Theatres are hereby notified that

ANNIE PIXLEY

is the exclusive owner of

M'LISS,

and that in the event of allowing any production of M'LISS in their theatres, they will be prosecuted to the full extent of the law.
ROBERT FULFORD.

842 Broadway, New York.
ROOM 7.

I have opened an office at the above address for the purpose of forming tours for stars and combinations, collecting royalties and arranging with managers for the production of new plays, and am also the authorized agent for the following works: Janet Pride, Led Astray, How She Loves Him, Forbidden Fruit, Formosa, Flying Scud, Elfie, After Dark, Hunted Down, Foul Play, Lost at Sea, Vice Versa, Jezebel, Suilamor, Robert Emmet (new), Jennie Deans, Jessie Brown, Colleen Bawn, The Shaughraun, Arrah-na-Pogue and Fin Mac-Cool.
MRS. R. M. LELAND.

LELAND OPERA HOUSE.
ALBANY, N. Y.
ROSA M. LELAND, - - Lessee and Manager
The only first-class theatre in the city, and best equipped house in the State. For open time address as above, or MRS. R. M. LELAND,
842 Broadway, New York.

T. H. WINNETT'S ATTRACTIONS.
A Great Wrong, Passion's Slave.
The Marvellous Melodramatic Successes.
T. H. Winnett's Amusement Exchange.
Representing Opera Houses, Theatres, Attractions etc. Main office, 866 Broadway, New York City.

RIDLEYS'
GRAND STREET, N. Y.

THEATRICAL
Knit Goods.

First-Class and Well Made, at Much Lower Prices than the Same Class of Goods Have Usually Sold At.

English Cotton, also Lisle Thread Tights, and Shirts, both the Heavy and Fine Grades.

WORSTED, ALSO SILK TIGHTS, SHIRTS, HOSE, ETC.

Domestic, as well as Imported, Symmetries, Ballet Trunks and Vests.

GILT AND SILVER

Bullion Fringe, Tinsel Fringe, Lace Fringe, Spangle Lace, Plain and Spangle Stars, Plain and Colored Centres Tassels, all Sizes.

SPANGLES IN ALL NUMBERS.
BRAIDS IN PLAIN AND FANCY.

JEWELRY.

Rhine Stone Hair Ornaments, Necklaces, Charms, Bracelets, Shoe Buttons, Scarf and Lace Pins, Ear Drops.

EDWARD RIDLEY & SONS,
309, 311, 313 to 321 Grand street,
56, 58, 60 to 70 Allen street,
59, 61, 63, 65 Orchard street, N. Y.

A Genius on the Stage.

No such theatrical performance was ever witnessed in Syracuse as that given by James Owen O'Connor and his company at Shakespeare Hall last night. This statement is made advisedly. O'Connor's interpretation of Shakespeare is a *revelation* and *such* a revelation as one does not meet more than once in a lifetime. The audience was not remarkable for its size, this being his first appearance here. It was to be expected that the critical lovers of Shakespeare would look with *distrust* at a new aspirant for honors in the legitimate drama until he had proved himself an exponent of the immortal bard fit to be compared with the two or three existing stars whose brilliancy stands unquestioned. The audience which *did* assemble in Shakespeare Hall last night felt, at the first sight of O'Connor, that a tremendous treat was in store for them, and at the going down of the curtain an enthusiastic Shakespearean said he would rather have given $5.00 than have missed seeing O'Connor's original and powerful impersonations. At times the applause exceeded all bounds. Men and women shrieked at the terrible Shylock, and at the conclusion of the play the spectators, as with one accord burst into three frantic cheers. O'Connor was not only called before the curtain at the end of every act, but right in the midst of a scene was frequently interrupted for several minutes at a time by a genuine uprear of approval.

The Marble Heart was billed as the performance for the evening, and the members of the company started bravely in on that old play, notwithstanding that they were suffering from the loss of their leading man and also their leading lady. The part that had been taken by the former was taken, however, by a very talented acter, who adroitly managed to keep his back to the footlights, so that he could read his lines from a book without being generally observed. In this endeavor he was unconsciously aided by the star, who riveted the entire attention of the audience upon the flying sparks of his own radiant genius. In his pathetic address to the statues, O'Connor fairly outdid every actor who has essayed this or any other part in this city. Certainly no man ever succeeded in eliciting such a measure of spontaneous and powerful applause from a Syracuse audience before.

At the close of the first act O'Connor was called out, and took occasion to say: "I thank you for this generous call, and in the words of Bartley Campbell, I assure you that I appreciate your appreciation. Owing to the fact that my leading man has eloped with my leading lady, and also with a considerable share of my funds, we will not conclude The Marble Heart, but will have the pleasure of giving you The Merchant of Venice in four acts. To-morrow night Mr. Stafford will join me, and play the Ghost and also Laertes to my Hamlet."

This announcement set the audience in a flurry of pleasurable excitement, and as the first act of the new play proceeded, it became evident that O'Connor was making an unprecedented hit. The chief merit of O'Connor's Shylock is its vivid and passionate originality. O'Connor is all passion and fire. He may not be so dilletante as Henry Irving or so delicately cultured as Edwin Booth, but when it comes to depicting a heart all aflame with seething passion, all bursting with volcanic agony, no actor, living or dead, has in our judgment offered the public a depiction anywhere near O'Connor's. As he delivered the lines beginning, "You spit on me on Wednesday last," he rose to a height of tragedy never surpassed. When he knelt down on the stage and whetted his knife in the last act, the contortions of Shylock's face were too horrible and ghastly to look upon. Then burst forth poignant screams from the shivering audience, and even one or two of the other actors on the stage reeled and staggered in alarm. The performance was not only a success, but a masterpiece. The support was very good.

O'Connor has been a lawyer, a journalist, and a poet, but has at last found his proper level as a *tragedian*. This afternoon O'Connor will enact The Stranger, and this evening he will positively appear as Hamlet, his conception of which character is said to be even more original and powerfully striking than his Shylock. Although his entrance into the theatrical world as a star has been attended with the greatest difficulties, he is fast beginning to be appreciated, as he deserves to be. Not a man saw him last night that did not express the determination to see him again this evening.—*Daily Standard, Syracuse, N. Y., Jan. 21, 1888.*—*Com.*

Sixth Season
J. C. STEWART'S
TWO JOHNS
COMEDY COMPANY.
Better than ever. Best money attraction now travelling.
Time all Filled.
Address A. Q. SCAMMON, Manager.

Archibald Cowper.
FANNY DAVENPORT COMPANY, 1887-88.
Address 1227 Broadway, A. O. O. F.

Gracie Emmett.
A brilliant luminary shining brightly with the BEACON LIGHTS.
Permanent address, 866 Broadway, New York.

Mr. Den Howe.
Eccentric Comedian, Old Men, and Heavies. Experienced Stage Manager.
AT LIBERTY.
Address care NEW YORK MIRROR.

C. R. GARDINER, Proprietor.
ZOZO, THE MAGIC QUEEN.
ONLY A FARMER'S DAUGHTER.
ONLY A WOMAN'S HEART.
FATE, by Bartley Campbell.
MORIARTY THE CORPORAL.
HE, SHE, HIM AND HER.
THE REGENT'S DIAMOND.
ROSELLE, "not a Farmer's Daughter."
Address, Minnetrista Mansion, Noroton, Conn.
Prosecution will follow unauthorized productions of any the above plays.

America's Brilliant Young Tragedian,
ROBERT
DOWNING
Under the personal management of
MR. JOSEPH H. MACK,
in the
Grandest Production Ever Given of
Spartacus the Gladiator
Also productions of
Julius Cæsar, Othello, Ingomar, St. Marc.

Mr. Louis James.
MARIE
WAINWRIGHT.
Address GUSTAVE A. MORTIMER,
As per route in MIRROR.

E. H.
VANDERFELT.
"David Kingsley."
Letters care of E. H. SON, 947 Broadway.

Edward N. Hoyt.
With
LOUIS JAMES AND MARIE WAINWRIGHT.
Season 1886-87-88.

Clarence Montaine.
REV. GEORGE BRANDE in THE WAGES OF SIN, Season 1886-7.
Leading Man with the FLORENCES Season 1887-8.

Season of 1887-8.
MR. RICHARD MANSFIELD,
in
Dr. Jekyll and Mr. Hyde,
Monsieur,
A Parisian Romance.
Under the management of E. D. PRICE.

"Nothing if Not Original,"
GEO. W. JUNE,
ADVANCE-MANAGER.
THE WONDERFUL
KELLAR,
THE MARVELLOUS MAN OF MYSTERY.

Carrie Daniels.
DISENGAGED.
Juvenile Lead, Comedy or Drama,
COMIC OPERA (CONTRALTO).
Engagements desired for
THE LYRIC QUARTETTE.
Address 24 E. 20th street, New York.

Helen Barry.
LONDON, JANUARY AND FEBRUARY.
Union Square Theatre, Sept. 3, 1888.
Under the sole management of Mr. J. M. HILL.

MISS
Emma R. Steiner.
Musical Director and Composer.
SOLICITS ORDERS.
Orchestrations for sale or rent
Address STEINWAY HALL, New York.

Mark Lynch.
SEASON 1887-88
With MRS. LANGTRY.
Address MIRROR.

Hattie Haynes.
Character and Comedy Old Women.
Address MIRROR.

Odell Williams.
COMEDIAN. DISENGAGED.
Address Piermont, N. Y.

Virginia Marlowe.
Leading Juveniles. Nora in Kerry Gow—J. S. Murphy's Company—Season 1887-8.

Laura Edith Burt.
As FANTASMA, with the HANLONS.
Permanent address 505 W. 22d Street, New York.

Phil. H. Irving.
Manager Charles A. Gardner Co., in THE NEW KARL. Seasons 1886-7-8. Time all filled. Permanent address, Pitken & Vaughan, Printers, Chicago, Ill.

Francis E. Reiter.
MUSICAL DIRECTOR.
AT LIBERTY. Address MIRROR office.

Verner Clarges.
In support of CLARA MORRIS.
Season 1887-8.

Ada Gilman.
DISENGAGED.
Address 203 W. 22d Street.

Patti Rosa.
starring in ZIP and BOB, by authorization of LOTTA.

O'Connor and Comp'y
IN ROMANTIC PLAYS.
E. STANHOPE PERCY, Manager in Advance.
LYNDON CLARK, Manager with Co.
Address as per route.

Miss Kate Forsyth.
TOURING IN ENGLAND.
Address all communications
Care J. S. MORGAN & CO.,
Bankers, London, England.

BARRED OUT.

Floy Crowell.
TIME ALL FILLED.
Per route.

Charles Warren.
SINGING COMEDIAN. AT LIBERTY.
Late Teddy Cregan in Mrs. Boucicault's My Geraldine Company.
Mr. Warren plays Teddy cleverly and sings one or two songs sweetly.—*New Orleans Picayune, Oct. 31.*
Mr. Warren is clever, and sings even better than the average comedian star. He has made a hit this week with the audiences at the Olympic.—*St. Louis Spectator, Oct. 15.*
Mr. Warren's original songs, "Vesper Bells" and "Papa, Sweet Mamma and Me" received several encores.—*St. Louis Globe-Democrat.*
The scenes between Norah (Mrs. Harry Bloodgood) and Teddy Cregan (Mr. Charles Warren) are very amusing, and the songs that they sing extremely entertaining.—*New Orleans Times-Democrat, Nov. 1.*
Charles Warren as Teddy Cregan and Mrs. Harry Bloodgood as Norah Brophy sang several beautiful songs, and the divertissement was the pleasant portion of the drama. *Columbus (O.) Journal, Nov. 18.*
Address 40 West 27th street.

May Waldron.
With
ROBSON AND CRANE.
Seasons 1885-6-7-8.
Address all letters care of N. Y. MIRROR.

Edwin A. Locke.
DRAMATIC AUTHOR.
Uncle Dan'l, Messenger from Jarvis Section, The Jerseyman, Nobody's Claim, Si Perkins, Never Say Die, Cherub, etc.
Permanent address, Enfield Centre, N. H.

Delle Shirlly.
LEADING.
With LOUISE POMEROY.

Edwin Arden.
Address as per route.

Gabrielle du Sauld.
With DARK SECRET CO.
Address 11 E. 29th street, New York.

Marguerite Saxton.
with MARIE PRESCOTT CO.
SEASON 1887-88.
Address MIRROR.

Lizzie Evans.
C. E. CALLAHAN, Manager,
Havlin's Theatre, Cincinnati, O.

Miss Emily Kean.
SINGING SOUBRETTE.
Resigned from Le Voyage en Suisse.
Address 202 West 34th street, New York.

Annie Robe.
Address MIRROR.

Will J. Duffy.
BUSINESS AGENT
LIZZIE EVANS.
Re-engaged season 1887-8.

Tom Martin
ARABIAN NIGHTS.
Permanent address. 13 Courtlandt street, New York.

What do you think of a Speaking Pantomime?
"I GUESS YAAS!"
Geo H. Adams
Waida Craigen
Address MIRROR.
Blanche Curtiss
HOME COMPANY.
Madison Square Theatre, N. York.

Edwin Booth.
Letters may be addressed care NEW YORK MIRROR.

Margaret Mather.
J. M. HILL, Manager.

UNION SQUARE THEATRE, N. Y.
W. A. Whitecar
As TOM COOPER.
Address MIRROR.

Marguerite Fish.
N. BEHRENS - - Manager
Address MIRROR.

Miss Kittie Rhoades.
Starring in
MAY BLOSSOM.
By permission of Gustave Frohman.
Address W. R. Ward, 16 Hoffman st., Auburn, N. Y.

Miss Adelaide Moore.
W. B. MOORE, Manager.
London address, 21 Salsbury street, Strand, W. C.
American address, P. O. Box 2904, New York.
American Representative, JEROME H. EDDY, 23 East 14th street, New York.
Attorneys, HOWE & HUMMEL.

Mr. Alfred Ayres.
224 WEST 15TH STREET.
Author of "The Orthoepist," "The Verbalist," "The Mentor," "The Essentials of Elocution," "Grammar Without a Master," etc.
ELOCUTIONARY and DRAMATIC INSTRUCTION.

Fanny Gillette.
LEADING LADY.
With ROBERT B. MANTELL.
Address all business communications to
AUGUSTUS PITOU, Manager, 1193 Broadway.

Miss Ray Briscoe.
AT LIBERTY.
Address MIRROR.

GOOD NEWS.

Mrs. Augusta Foster.
Heavy Leading.
Frederick Warde Combination, 1887-8.
Address MIRROR.

T. D. Frawley
Has withdrawn from the May Blossom company and is
DISENGAGED.
City address, 315 East 14th street. Permanent address 1410 Boundary st. N. W., Washington, D.C

Isadore Branscombe.
Vocalist and Guitarist. Fifth season "Comical Brown" Concert Company.
Address Willimantic, Box 22, Conn.

Miss Emma Bell
and
Mr. Max Rosenberg.
EN ROUTE.
Permanent address 211 W. 22d street, New York.

Ed. H. Van Veghten.
Third Season with
Brotherton's Temple Theatre Opera Company.

Mrs. W. G. Jones
As AUNT MARY in A RUN OF LUCK.

W. S. Laureys.
Theatrical and Masonic Costumer.
781 Broadway, opposite Stewart's.

Fin Reynolds.
SINGING COMEDIAN. With TOWN LOTS.
Permanent address
343 Lake Street, Pittsburg, Pa.

Esther Lyon.
LEADING BUSINESS with KATE CLAXTON.
Address MIRROR.

G. Stuart Brodock.
LIGHT COMEDY with GUS WILLIAMS.
Address MIRROR.

Lithgow James.
BARITONE. AT LIBERTY.
Address 39 West 24th street, New York.

Notice to Managers and Actors.

Managers and Actors are hereby respectfully notified that FANNY DAVENPORT, by duly executed papers produced by the Messrs. Coudert Brothers, at their branch offices in PARIS, has obtained the exclusive privileges in SARDOU'S Drama of FEDORA, for the United States and Canada, and that in the event of any attempt making to produce printed or simulated versions of FEDORA, that firm will be called upon by all legal measures and at any expense to protect MISS DAVENPORT'S exclusive ownership of all he stage rights in FEDORA. All communications to EDWIN H. PRICE Canton Pa

ROSE COGHLAN

Under the Management of

AUGUSTUS PITOU.

I have signed a contract with ROSE COGHLAN for three years to star under my management. She will be supported by a Competent Company, and I shall present her in a New and Original Romantic Drama, by MR. CHARLES COGHLAN, entitled

JOCELYN.

For which I shall carry all the Scenery, Costumes and Properties. Managers will oblige me by sending open dates for next season. All engagements with Artists will be made through SIMMONDS & BROWN.

AUGUSTUS PITOU, 1193 B'dway, New York.

HOWE & HUMMEL, Attorneys.

The New York Mirror Annual

FOR 1888 WILL APPEAR SHORTLY,

CONTAINING:

A THEATRICAL DIRECTORY,

embracing an authentic list of all the dramatic companies on the road during the season of 1887-88.

THE PERMANENT ADDRESSES

of all the Actors, Actresses, Managers, Stage Managers, Property and Baggage Agents, Advance Agents, Press Agents, engaged in the theatrical business, with a list of Professionals at Liberty. Also a list of American Dramatists and prominent Dramatic Critics.

LINE OF BUSINESS.

An important feature will be a classification of Leading Men, Leading Women, Heavies, Comedians, Character Actors, Juveniles, Soubrettes, etc., etc.

THE DRAMATIC RECORD OF THE YEAR.

A carefully prepared Diary of all the notable events in the theatrical world during the year 1887, comprising the production and casts of new plays, deaths in the profession, and all other dramatic occurrences at home and abroad, together with a critical review of the year.

USEFUL INFORMATION.

THE NEW YORK MIRROR ANNUAL will contain, besides the features cited above, various other matters of interest, the Inter-State Commerce Law, the Dramatic Bibliography of 1887, etc., etc.

PORTRAITS AND ART-WORK.

In connection with the Obituary List, the ANNUAL will present full-page portraits of prominent Actors and Actresses who have died during 1887. The book will be bound in cloth, and the paper and press-work will be of an excellent quality.

PRICE, ONE DOLLAR.

*** A limited number of pages will be set apart for advertisements. Terms and other particulars furnished on application.

THE NEW YORK MIRROR,
Fifth Avenue and Twenty-first Street.

HIGHLAND HOUSE,

CINCINNATI, OHIO.

R. RINDFLEISCH & SONS, Props.

The management of the above resort will rent the ESPLANADE and complete STAGE-FITTINGS suitable for

Operas and Other Attractions.

Parties commanding first-class attractions can obtain favorable terms for the season of 1888, during which the

Ohio Valley and Central States Centennial Celebration,

beginning July 4 and ending October 28, is being held. The Commissioners thereof will expend over

$1,000,000 ON BUILDINGS AND ATTRACTIONS.

For terms, etc., address

E. J. RINDFLEISCH, Manager.

Would Like to Hear from an Experienced

LEADING LADY,

Capable Enough to be Featured,

and who would be willing to invest a comparatively small sum and take a third interest in a dramatic enterprise for the season of 1888-89, that will bear the most thorough investigation. References exchanged, and would be willing to transact all business through any responsible lawyer. Address

INTEGRITY, care MIRROR.

BARRED OUT.

Titusville, Pa.

OPERA HOUSE.

Built for theatrical purposes only, from plans by J. B. McElfatrick & Son, New York City. Everything new and first class. For open time address

C. F. LAKE, Proprietor.

The Foremost Delineator of Irish Character on the American Stage,

CHAS. ERIN VERNER

In the Romantic Comedy-Drama,

Shamus O'Brien.

A Great Success at the Grand Opera House, Brooklyn, this Week.

Address all business communications to

W. H. WINTERBURN, En Route.

GOOD NEWS.

WANTED.

Principal Soprano for Comic Opera.

ALSO CHORUS LADIES.

Address E. SANGER, MIRROR office.

Alluring and Astounding All.

TENS OF THOUSANDS HAVE SEEN AND HUNDREDS OF THOUSANDS ARE GOING TO SEE

The World-Famous

HERRMANN,

in his latest and greatest sensation,

BLACK ART.

Will shortly appear at the Fifth Avenue Theatre.

GOOD NEWS.

Managers Take Notice!

PARK OPERA HOUSE.

JACKSONVILLE, FLA.,

Has open time for

January 27, 28, 30 and 31.

February 1, 2, 3, 4, 6, 7 and 8.

Any first-class company will make money at this season of the year. Address or wire,

JAMES D. BURBRIDGE, Manager.

The Representative Irish-American Actor,

DAN'L SULLY

75th Consecutive Week.

TWO NEW PLAYS FOR 1888-9.

Address W. O. WHEELER, Manager,
Care N. Y. MIRROR.

NOTICE.

Change of Management.

H. R. JACOBS

Having leased, beginning February 6, 1888,

THE BROOKLYN THEATRE,

BROOKLYN, N. Y.

The Prices will be 15c. to $1.

MATINEES WEDNESDAY AND SATURDAY.

All contracts signed by Mr. H. C. Miner will be adhered to.

A Few Open Dates This Season.

Time now filling for next season Apply to

H. R. JACOBS,

Main Office, Third Avenue Theatre, New York.

THEATRE FOR SALE

I am authorized to offer for sale, on very easy terms, the

BLOOMFIELD OPERA HOUSE,

situated in the heart of the town of Bloomfield, New Jersey. The hall will seat 1,000 people. Scenery and other effects will be sold with the building. The two stores, with plate-glass fronts, will rent for enough to pay the interest on the investment, leaving the theatre rent free. The building is of brick, with Philadelphia brick front, and will be sold for a quarter of its cost. For further particulars apply to ROBT. APPLETON, Jr., Real Estate Exchange, Brick Church, East Orange, N. J.

FOR SALE.

Dominick Murray's New Play,

RIGHT'S RIGHT.

With scenery and printing complete Suitable for a soubrette star or a strong character actor The above will be sold on account of Mr Murray's continued illness.

Address E. J. PARKER, 64 East 14th street.

TIME OPEN THIS SEASON

AT

Bidwell's New Orleans Theatres

WEEKS COMMENCING

FEBRUARY 5, 19 and 26. MARCH 4, 11, 18 and 25,
APRIL 1, 15 and 22.

Also Filling Dates for Season 1888-89.

APPLY DIRECT TO

D. BIDWELL, New Orleans.

THE SEASON'S ONE BIG COMEDY HIT.

Press, Public and Profession unite in praising the most original Comedian of our times.

CHARLES T. PARSLOE

AND HIS

COMPANY OF COMEDY ARTISTS,

In the "FUNNIEST PLAY IN FIFTY YEARS,

"A GRASS WIDOW,"

By C. T. VINCENT.

RETURN DATES TELL THE STORY.

Address MIRROR, or FRANK MURRAY, Business Manager, en route.

NOTICE---OPEN TIME.

H. R. Jacobs' Grand Opera House, Buffalo, N. Y.

Open Weeks of Feb. 20, March 5, March 19, April 2, April 9, 10, 11, April 16, 23 and 30, weeks.

Jacobs and Proctor's Opera House, Utica, N. Y.

Time Open—Jan. 30, 31 and Feb. 1, Feb. 6 and 7, March 7; Week of March 12, March 22 and 24; Week of March 26, and weeks of April 30 and May 7.

PRICES AT THESE HOUSES 15c. TO $1.

Matinees Wednesdays and Saturdays.

APPLY AT ONCE TO

H. R. JACOBS,

Main Office, Third Avenue Theatre, New York.

The Charming and Accomplished Young American Artist,

MISS ESTELLE

CLAYTON

In an entirely new drama, written by herself, and entitled

A SAD COQUETTE.

HER LATEST UNION SQUARE THEATRE SUCCESS.

Under the Management of WM. E. ELLIOTT.

For Open Time address H. S. TAYLOR, 23 East 14th street.

Mr. and Mrs. Harry F. Dixie.

ENTERTAINERS.

A Two-Hour Entertainment Given by Two People.

For the past five years we have confined our efforts almost entirely to the lyceum platform, but desiring to enlarge our field of action invite offers from responsible managers We guarantee a performance that is unsurpassed for its entertaining qualities, and is pronounced by all to be REFINED, ELEGANT and AMUSING We play all manner of instruments, which are introduced in a novel and attractive way, and our POCKET EDITIONS OF THE POPULAR OPERAS OF THE DAY have been very successful everywhere We carry with us a competent pianist, and our expenses being light, we are willing to pay for a moderate certainty. Have open time the latter part of February, March and April, and would like to play West during the Spring and Summer Will send circulars and sample of printing on application Also credentials in the way of press notices. BRILLIANT COSTUMES! SUPERB SINGING! A strictly high-class entertainment in every particular.

Address HARRY F. DIXIE, 25 Clinton Place, New York City,

Chattanooga Times: "There are but two of them, but to say they are a great two but mildly expresses it."

MR. H. C. MINER'S AMUSEMENT ENTERPRISES.

General Offices, People's Theatre, New York.

MR. H. C. MINER - - Sole Proprietor and Manager.

Mrs. JAMES BROWN POTTER'S American Tour.
Miner's People's Theatre, Miner's Brooklyn Theatre,
Miner's Newark Theatre, Miner's Dramatic Directory,
THE GOLDEN GIANT with Mrs. McKEE RANKIN
Telephone Spring, 67 Cable, Zitka, N. Y.

ADMIRAL PORTER'S ALLAN DARE,
Miner's Zitka Company, Miner's Silver King Company
Miner's Bowery Theatre, New York,
Miner's Eighth Avenue Theatre, New York.
European Agents, American Exchange.